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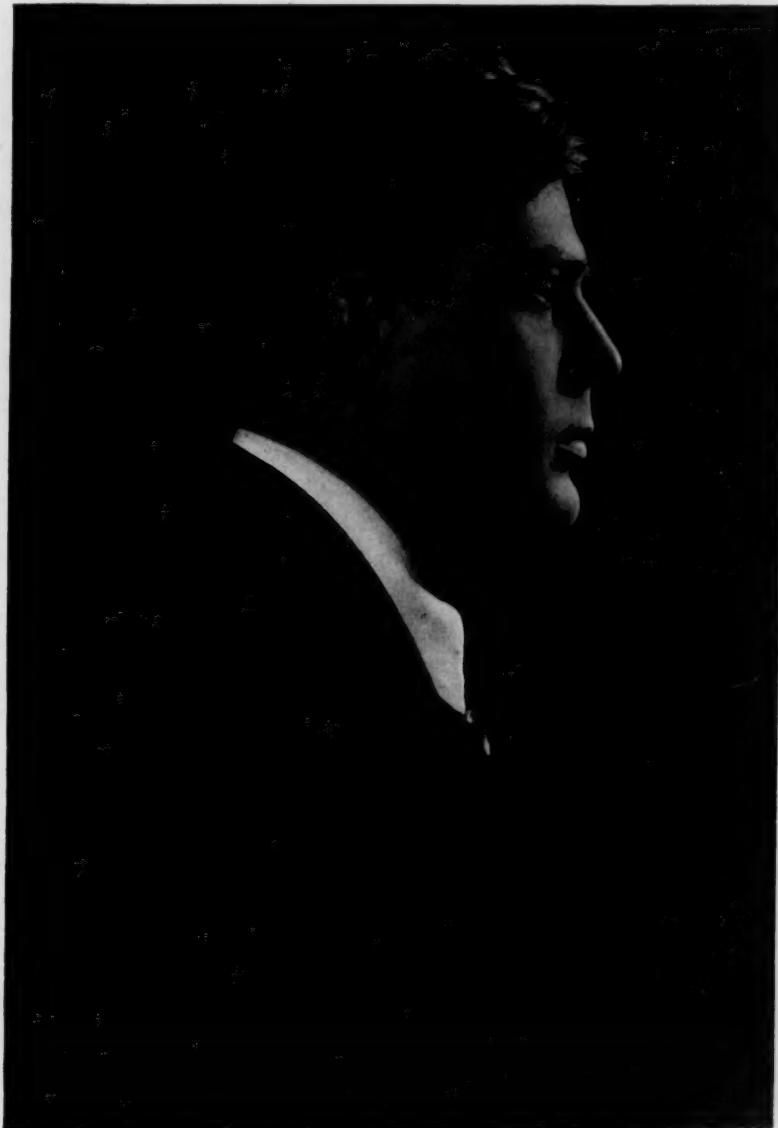
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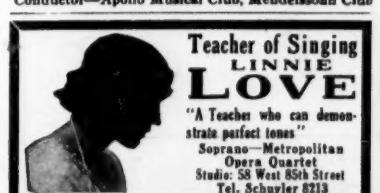
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MUSICAL COURIER

NEW YORK, THURSDAY,
March 28, 1918.

CADMAN'S "SHANEWIS" FINE LYRICAL AMERICAN OPERA

At Last a Really Effective Stage Work—Gilbert's "Dance in Place Congo" Also Enthusiastically Received

Saturday, March 23, 1918, was a notable day in the history of American music in the theatre, for the Metropolitan Opera Company produced in the afternoon two new American works, Charles Wakefield Cadman's opera, "Shanevis, or the Robin Woman," and Henry F. Gilbert's ballet pantomime, "The Dance in Place Congo." The MUSICAL COURIER is glad to state without hesitation that Mr. Cadman's opera is the best American work which the Metropolitan has yet produced. In writing it, he has steadily kept in mind the fact that he was working for the stage, not composing absolute music—and he is the first American to do so. The result is that he has produced a work which, while not so "learned" as, for instance, Horatio W. Parker's "Mona," is completely free from the dulness which buried that mastodonic work. Cadman has written stage music for the stage, while most of the other American composers who have attempted opera have succeeded in putting nothing but transplanted oratorio behind the footlights.

Well Received

The most important point from the standpoint of success was the very evident fact that the public genuinely liked the work. There was instant and spontaneous applause as the curtain struck the boards after each act, applause not confined to the clique—which has rescued a number of novelties from silent burial—but which came from the whole house; and the applause continued until everybody concerned had been called before the curtain time after time—composer, librettist, artists, and conductor. Cadman, an American composer, has succeeded in writing what is by far the best operatic novelty presented this season (reckoning "Le Coq d'Or" as ballet). Mascagni's "Lodoletta" had to have Caruso to save it from an immediate disappearance; and the combination of a splendid cast and one of the finest scenic productions ever seen at the Metropolitan failed to keep "Marouf" alive, whereas "Shanevis," judging by its reception Saturday, bids fair to draw good houses the balance of this season, and will surely be continued in next season's repertoire.

The Book

The story of "Shanevis" was told in last week's MUSICAL COURIER. Nelle Richmond Eberhart is not an experienced writer for the stage, but she succeeded in turning out a very serviceable book, even if it has several faults of technical dramatic construction which further experience may teach her to eliminate. The story is not complicated; it is unfolded in a straightforward manner; the incidents are made brief and the scenes are concise in treatment; all this is in favor of the book. Further, though some have objected to the always commonplace, and sometimes even colloquial, language in which the story is told, it is just in this point that Mrs. Eberhart's libretto is a decided improvement on what other American librettists have turned out. The book of "Mona," to refer to that unhappy creation again, was capital from the literary standpoint, but with its philosophy and high flown language, impossible for the stage. Mrs. Eberhart has, in most cases, made her characters speak like the ordinary people they are, and the result is that there is an atmosphere of reality about the whole affair which went far toward making the work the success it was. There are a few points in the handling of sung language which Mrs. Eberhart should pay more attention to; for instance, "Do you know how moonlight differs from starlight?" would sound much better than her "Do you know the difference between moonlight and starlight?" "The difference between" is bound to sound harsh when sung. There are a number of small things like this which could have been improved, but on the whole the work was well done, and provided the composer with a very satisfactory foundation on which to build up his score.

Cadman's Music

Charles Wakefield Cadman is one of those happy composers who has always been gifted with a free lyric inspiration. Graceful, flowing, attractive melodies come readily to him, as has been evidenced for many years by his songs. In the "Shanevis" score there are a lot of fresh, attractive tunes, and, at the same time, for the more dramatic scenes he has found—and not unsuccessfully—a stronger idiom. As was to be expected from Mr. Cadman's past musical history, as well as from the nature of

the book, there is a considerable use of Indian material; but, happily, it is not overdone. The only bit of Indian music that is used in its original form is the Osage chant, which is sung in the second act by four old Indians who accompany themselves with the shaking of gourds. This was splendidly done in the performance, and brought forth a special round of applause which interrupted the scene. In the first act Shanevis sings "The Spring Song of the Robin Woman," which is founded on a Cheyenne melody, but very cleverly adapted, and the Ojibway Canoe Song, which is sung with the sole accompaniment of a grand piano on the stage, another novel idea of Mr. Cadman's which took with the audience. Again, at the very end of the second act, as Shanevis proclaims her intention of going away to the forest for rest and peace, an Omaha

(Continued on page 8.)



HISHKIN
NY

SOPHIE BRASLAU AS SHANEVIS.

The young Metropolitan mezzo-soprano scored a very distinct personal success as the heroine of Charles Wakefield Cadman's new opera, sharing it with a cast of fine American artists which included Paul Althouse, Marie Sundelius, Thomas Chalmers and Kathleen Howard.

A \$5,000 Oratorio Prize

The National Federation of Music Clubs, through its American Music Committee, Mrs. John R. MacArthur, chairman, will, within the next three weeks, announce the details of a \$5,000 prize offer for an oratorio. The libretto of the work is being prepared jointly by Mrs. MacArthur and Henri Pierre Roché, the well known French litterateur and author of the book of Lazzari's "Le Sauteriot." The title will be "The Apocalypse" and the text is made up principally from selections of that portion of the Bible. The book will be divided into a prologue, "Belshazzar's Feast," and three parts, "The Spirit of War," "Babylon" and "The Second Advent."

Frothingham Office Activities Suspended

Word has been received by the office of John W. Frothingham, Inc., that Major Frothingham's absence abroad will be extended indefinitely, owing to the far reaching work which he has undertaken under commission from the Red Cross for relief and reconstruction in Serbia. It has, therefore, been deemed expedient, for the duration of the war, to suspend the activities of his concert bureau in this city, which, however, he hopes to resume after the termination of the war.

KARL MUCK ARRESTED AS AN ALIEN ENEMY

The Boston Symphony Conductor in Jail—Specific Charge Not Yet Made Public—Story of the Whole Muck Affair

Dr. Karl Muck, conductor of the Boston Symphony Orchestra, was arrested at his home in Boston on Monday evening of this week and taken to a police station, where he was kept over night. It was announced that, pending orders from Washington as to his disposition, he would be lodged in the East Cambridge jail. At the time of his arrest, no statement was made as to the immediate cause of his detention.

He was taken into custody by representatives of Thomas J. Boynton, United States District Attorney, and of Special Agent Judd Dewey of the Department of Justice, the actual arrest being made by the city police, who waited at his home until 11 p. m. for him to return from a social function. No bail was permitted. It is stated that a representative of the District Attorney's office said that Dr. Muck had been under surveillance for months past.

The arrest is the culmination of a controversy which has agitated the musical and political world throughout the entire season just ending. It began with the failure of the Boston Symphony Orchestra to play "The Star Spangled Banner" at a concert in Providence, R. I., on October 30, 1917. Major Henry Lee Higginson, founder of the orchestra, took the blame upon himself, however, asserting that Dr. Muck did not even know of the request to have it played. The following day the Rhode Island Council of Defense passed resolutions condemning Dr. Muck for his "deliberately insulting attitude" and a few days later the American Defense Society and several other organizations demanded his internment as a dangerous enemy alien.

Concerts Canceled

Washington and Baltimore cancelled the concerts which the Boston Symphony played annually in these cities, but several other cities, including Philadelphia, Brooklyn and New York allowed them to continue. The New York Times unearthed a story to the effect that Dr. Muck, though born in Bavaria, had become a Swiss citizen. The management of the orchestra confirmed the story and presented a document, dated 1887, tending to prove the contention, stating that the conductor was a citizen of the town of Neuheim, Canton of Zug, situated in the German speaking part of Switzerland, not far from Zurich. Interested parties claimed, however, that his acceptance of the position of Imperial Royal Conductor (Kapellmeister) at Berlin, an official position under the Prussian Government, vitiates any claim to Swiss citizenship which might have existed and made him a Prussian subject, an interpretation which seems to have been substantiated by this latest move of the Federal authorities.

Agitation in New York

Just before Dr. Muck and the Boston Symphony came to this city for the final pair of concerts of the season on March 14 and 16, an agitation to prevent the concerts was started. It was unsuccessful, the concerts taking place under police protection, which was quite unnecessary, as there was no demonstration. The final concert of the Brooklyn series also took

place on March 15, but on the following day the directors of the Brooklyn Institute, which has held a regular Boston Symphony series for several years past, voted not to re-engage the organization for the season of 1918-19. It is stated that Dr. Muck applied for passports to Europe a few days ago.

The arrest on Monday evening appears to have been entirely unanticipated by the orchestra management, for the greatest musical event of the Boston season, a presentation of Bach's "St. Matthew Passion," was to have been given on Tuesday evening of this week, with prominent soloists, a special chorus drilled by Stephen Townsend, and the Boston Symphony Orchestra, all under Dr. Muck's direction.

Ignorant of Charges

A telegram from the Boston correspondent of the MUSICAL COURIER received Tuesday afternoon, states that a personal interview with the management brought forth the statement that they knew of no more specific charge against Dr. Muck than that of being an alien enemy. The Bach "St. Matthew Passion" was presented on Tuesday evening as originally planned, with Ernst Schmidt, an assistant conductor of the orchestra, who has directed some of the "Pop" concerts in past seasons, on the conductor's stand.

TALKS WITH YOLANDA MÉRÖ AND ALICE SJOSELIUS

In Which Yolanda Mérö, Pianist, Discloses the Interesting Fact That She Is a Good Housekeeper and Is Interested in the Welfare of the American Pupil, and Alice Sjoselius, the American Singer, Says She Sang Micaela of "Carmen" in Germany the Night Word Came of America's Entry into the War

YOLANDA MÉRÖ SPEAKS

"This is my first experience in a hotel," began Yolanda Mérö, the charming pianist, as she sank down in the velour sofa in a corner of her studio in the Hotel Seymour, New York.

"And don't you like hotel life?" inquired her visitor. "No, I hate it!" she answered decisively. "I prefer keeping house. Do you suspect why? No? Because I am a good housekeeper, if I do say it myself. I take great pride in my lovely linen closets, the arrangement of my meals, etc., but I cannot confess that I excel in the culinary line. Owing to this deficiency on my part, I am obliged to cater considerably to my servants. My husband has often said that he wished to be my cook if he were reincarnated, they are treated so well," she laughed. "Darning, did you say? Yes, I can do it when I have to, but I am not over-fond of it, let me assure you. I remember the



YOLANDA MÉRÖ,
Pianist.

first sock I ever darned. It looked like a tumor or some such thing, so well had I sewed it up."

The foregoing conversation serves in a measure to show that Mme. Mérö, aside from being one of the few imposing women pianists of the day, is thoroughly a domesticated woman.

Mme. Mérö's season opened in October, and it has included appearances in such cities as New York, Cincinnati, Boston, Chicago and Philadelphia. Her tour covered the States of Texas, Oklahoma, Indiana, Kansas, Tennessee, Ohio, Illinois, and up through New England. Mme. Mérö has had striking success with the leading orchestras, among which were the Chicago and New York Philharmonic. In view of the fact that she has been in America but eight years and this is but her fourth season before the American public, her popularity is all the more significant. Three tours within the last eight years have been made in Europe with distinctive results.

Asked if she had noticed any change in the spontaneity of the audiences of this season, the pianist said: "No. I cannot say that I have. I have come to think that the people realize that the theatres and concerts do not detract from the seriousness of the times. I know that in Washington they do not encourage concerts being discontinued. Music is a wonderful stimulant for people in war times."

"You may be interested to know that I am undertaking a new phase of work this summer. What kind? I have agreed to teach just a limited number of advanced teachers. It came about in this way. Since my appearances in the Middle West I have received scores of letters from people in various cities asking me to give a course. You, perhaps, haven't noticed that I play with a relaxed arm. People are beginning to realize that the arm, whether it is relaxed or stiffened, has a great deal to do with tone. A stiff arm or fingers can only produce a hard tone! The relaxed position produces a good tone. That, at least, is considered a noticeable point of my playing. I have given these communications much thought and I have definitely decided to have a few teachers work with me so they may be able to instruct the children in the same way."

"Speaking of children, how early do you believe one may begin the study of the piano?" the writer next asked.

"Six years of age is the best time to start a child. I contend that a child around that age should never be allowed to work or practice alone. He hasn't the necessary power of concentration. The most advantageous method to adopt is to allow him a lesson of fifteen minutes each day. It only has to be tried once to find the progress is greater."

In speaking of the work in teaching, Mme. Mérö said that she hoped a few of the leading pianists, like Hofmann and Gabrilowitsch, would consent to devote a little time to helping out of town teachers.

"It would indeed be of inestimable value should they do so, because the country, unfortunately, contains many teach-

ers who are really not capable of doing that kind of work. With such instructors, parents cannot hope to have their little children develop into good musicians." J. V.

ALICE SJOSELIUS' IDEAS

Alice Sjoselius (pronounced like Sho-sel-iuss), the young singer who is scheduled to give her first Boston recital on April 9, to be followed by her New York debut on April 11, is of Swedish parentage. Miss Sjoselius, who was born in Duluth, Minn., and therefore is a good American, studied for some little time in Berlin with the well known Mme. Schoen-René. Her operatic debut was effected at Schwerin, where she was most favorably received as Micaela in "Carmen" and in other dramatic roles. Besides, she gave a guest performance at Mannheim last fall before sailing for America. She was engaged for five years more at Schwerin, her new contract dating from last September. The moment America entered into the war, Miss Sjoselius begged to be relieved in order to return to her own country. They didn't wish to do so, but finally consented.

"The first performance that I gave of Micaela in 'Carmen,' said Miss Sjoselius, 'was the night that word came of America's entry into the war. While I was delighted over my success, I felt very uneasy over the seriousness of affairs. I had a brother who I knew would enlist, and I came to the conclusion that I had better leave Europe as soon as possible. I told Mme. Schoen-René of my decision. The summer was spent in Sweden, Norway and Denmark, where I picked up some lovely folksongs, which I will include in my coming programs. Then I sailed for New York, arriving here just last September. As I had expected, my brother enlisted, and I was thankful that I had followed my course."

"How is music in Sweden?" asked the writer.

"The opera at Stockholm is very good. Copenhagen, too, enjoys an artistic season, although at the time of my



ALICE SJOSELIUS,
Soprano.

sailing the managers felt that this season would be a dull one."

While fulfilling her engagement at Schwerin, it was the custom to give five orchestral concerts during the opera season, and guest performers came from the various operas. At one of these occasions Miss Sjoselius was asked to sing a group of von Haussenger's songs, which she did, and received the praise of the composer himself, who also conducted his symphony.

"Before going to Europe to study, did you do much work in this country?"

"No, I did not. You see, I left here in 1910 and lived abroad most of the time. I might say as a small girl I sang at concerts in Duluth. That is, I was known somewhat as a church singer, and my engagements amounted to singing at weddings, funerals and all such solemn affairs. However, I did some concert and oratorio work around my home town three years ago, when I came to this country for a change, as I had had a severe illness abroad. Then it was that I sang in 'The Messiah' in Duluth and later appeared as Elsa in a special performance of 'Lohengrin' in Minneapolis. I am exceedingly fond of oratorio work and shall hope to continue it."

"Have you any desire for opera in America?"

"Not at present," she replied. "Just now my interest is all centered in concert—that and doing what I can to aid in war work. Do you know, I believe that this war is doing much for the development of our young women. Hitherto, some of my friends did not know what anything but a life of idleness meant. Now these same girls are working from early in the morning until well on into the

evening. This war is a terrible thing, but I am proud to see the noble way in which our women are meeting the demands of the Government."

J. V.

Evanston North Shore Festival Announcement

Complete plans have been made for the 1918 Music Festival to be held at the Northwestern University gymnasium building in Evanston, Ill., May 27, 28, 30 and June 1. There will be five concerts, the same as in previous years, four evenings and a Saturday matinee. The solo artists engaged are: Amelita Galli-Curci, coloratura soprano of the Chicago Opera; Lenora Sparkes, soprano of the Metropolitan Opera; Marie Sundelius, soprano of the Metropolitan Opera; Tsianina, Indian mezzo-soprano; Nevada van der Veer, contralto; Lucien Muratore, tenor of the Chicago Opera; Paul Althouse, tenor of the Metropolitan Opera; Theo Karle, tenor; Emilio de Gogorza, baritone; Reinald Werrenrath, baritone; Arthur Middleton, bass, and Edgar Schofield, bass.

Monday evening, May 27, a performance will be given of Edward Elgar's "Caractacus," to be sung by the Festival Chorus of 600 singers. The solo artists for this evening are Marie Sundelius, Paul Althouse, Arthur Middleton and Edgar Schofield. The entire Minneapolis Symphony Orchestra will furnish the accompaniments, and Peter C. Lutkin will be the conductor.

Tuesday evening, May 28, is termed "Artists' Night," and Lucien Muratore will be the soloist of the evening. Mr. Muratore will make three appearances on this program, and the entire Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, will furnish the orchestral numbers and独唱者.

Thursday night, May 30, the première performance of David Stanley Smith's "Rhapsody of St. Bernard" will be given. This choral work, published especially for this festival, will be sung by the Festival Chorus of 600 singers, a young ladies' chorus of 300 voices and the à capella choir of Northwestern University. The soloists will be Lenora Sparkes, Nevada van der Veer, Theo Karle and Reinald Werrenrath. The Minneapolis Symphony Orchestra is to play the orchestral parts, Peter C. Lutkin conducting.

Saturday, June 1, at 2:15 p. m., the usual children's chorus of 1,500 singers from the Evanston graded schools and the Wilmette and Glencoe schools will be heard in children's and patriotic songs. The children's cantata to be sung at this matinee will be "Hiawatha's Childhood," by Whiteley, and in this the children's chorus will be assisted by Tsianina, the popular Indian singer. Outside of Tsianina's appearance in the cantata, she will sing a group of Indian songs. Emilio de Gogorza will also sing at this matinee, making two appearances. Mr. Gogorza was unable to sing at the 1917 festival on account of sickness, but he is looking forward to singing this year to make good the disappointment of last spring. The Minneapolis Symphony Orchestra will furnish the accompaniments of the afternoon. Osborne McConathy will direct the children's chorus, and Emil Oberhoffer the orchestral numbers and accompaniments for the solo artists.

Saturday evening, June 1, "Operatic Night," Amelita Galli-Curci will be the soloist. The management considers itself fortunate in being able to secure Mme. Galli-Curci again, and she will appear in some of the most popular numbers in her repertoire. The Festival Chorus of 600 singers will sing a number of operatic selections under the direction of Peter C. Lutkin, and the Minneapolis Symphony Orchestra, under Mr. Oberhoffer, will play excerpts from different operas, and also the accompaniments of all solo numbers.

The officers and directors of the Festival Association at the present time are: Harry B. Wyeth, president; Alexander O. Mason and Charles W. Spofford, vice-presidents; Walter B. Smith, secretary; John Hale Hilton, treasurer; Peter C. Lutkin, musical director; M. Cochrane Armour, Frederic Chamberlain, Henry S. Henschen, William F. Hypes, Chancellor L. Jenks, George S. Montgomery, Joseph E. Paden, Frank S. Shaw, Charles N. Stevens and Frederic P. Vose, executive officers, and Carl D. Kinsey, business manager.

For Musicians in France

For the benefit of the families of needy musicians in France an unusual concert will be given in Aeolian Hall, New York, on Saturday afternoon, March 30, by the Flonzaley Quartet, the Trio de Lutece, Helen Stanley, Jacques Thibaud and Maurice Dumesnil. The concert will be under the auspices of the American Friends of Musicians in France. The program follows: Suite for flute, cello and harp (Rameau), Trio de Lutece; two movements from string quartet in F (Ravel), Flonzaley Quartet; "Clair de Lune" (Joseph Szulc), "La Pavane" (Bruneau), "Le Jardin des Bambous" (Pierre Alin), "Les Abeilles" (Felix Fourdrain), Helen Stanley; sonata for violin and piano (Cesar Franck), Jacques Thibaud and Maurice Dumesnil; sonata for flute, viola and harp (Debussy), Barrere, Baily and Salzedo; "Abergavenny" (Bourgault-Ducoudray), Flonzaley Quartet and George Barrere.

E. E. Treumann Recital, April 7

Edward E. Treumann, the well known piano teacher, will give a musical at his studio, 1042 St. Nicholas Avenue, New York, on Sunday afternoon, April 7, on which occasion ten of his advanced pupils will be heard in compositions by Beethoven, Chopin, Schubert, Schumann and Liszt.

MAYO WADLER

Wins Warm Praise in First American Appearances

NEW YORK, FEB. 15

Mayo Wadler, Violinist, is Forced to Respond to Many Encores

A young and unusually promising violinist, Mayo Wadler, played for the first time last night at Aeolian Hall. A conscientious musician, he possesses the fundamentals of a virtuoso equipment. His tone is solid and expressive, his intonation generally good, and his finger technic equal to all the demands of his program. He played the Wieniawski "Faust Fantasy" with much of the desirable brilliancy and the varied pieces which concluded the program with such amiable effect that the large and genuinely delighted audience demanded repeated encores.—*New York Tribune*.

Mayo Wadler's Violin Recital One of Promise

Why does every young violinist tempt fate at his debut by playing Vitali's inordinately difficult chaconne as his first number? Mayo Wadler last night, in his first American recital in Aeolian Hall, played it, and the applause that rewarded him rang so true that he must have been convinced that he had met the ultimate test successfully. He was kept busy bowing acknowledgments for fully five minutes.

Mr. Wadler's musicianship is sound, his technic is fluent, his intonation good. There were moments of great tonal beauty, when the overtones blended in perfect harmony with rich, full effect. His reading of the chaconne showed imagination and poetic feeling to be not the least of his gifts.—*New York Herald*.

Wadler in Debut Recital

Mr. Wadler entertained a good-sized audience in the evening. His performance awakened the enthusiasm of his listeners, who gave every indication of approval. His tone was refined and warm. His intonation was for the most part impeccable, his attack precise, phrasing broad and effective, and his taste in emphasis commendable. Moreover, he possesses an agile left hand and his bowing was elastic and facile.

He played Vitali's chaconne with skill and unaffected style, revealing the inner voices with clarity and correctness. Godowsky's "Valse Macabre" was presented with entrancing spirit and color; and two characteristic Scandinavian pieces by Juon were among his most successful interpretations.—*New York American*.

Mayo Wadler in Recital

Mayo Wadler, an exceedingly fine virtuoso, appeared in recital last evening at Aeolian Hall, Manhattan. His program opened with the stately "Chaconne," by Vitali, a composition made doubly interesting and enjoyable, as it was last evening, by aid of an organ accompaniment. Mr. Wadler departed somewhat from convention by omitting a concerto from his program. He rather chose to demonstrate his polished technic with Wieniawski's "Faust" Fantasy and shorter pieces by Sgambati, Strauss, Godowsky, Juon, Cottinet and Smetana. In these pieces he not only revealed substantial mastery of technic, but likewise a full, rich and sympathetic tone. The audience made it necessary for him to respond with several encores.—*Brooklyn Standard Union*.

A New Violinist

Mayo Wadler proved himself a musically young violinist he gave last night in Aeolian Hall. His intelligently arranged program began with Vitali's chaconne, with organ accompaniment, and gave him opportunity to display a broad, firm tone, feeling for the work, and a grasp of his instrument. In the Wieniawski "Faust Fantasy," which followed, he negotiated the exceedingly difficult harmonics almost perfectly. Later, in the "Muted Reverie," by R. Strauss, he gave evidence of true poetic feeling, as he did again in the Chausson "Meditation of Cottinet." He is already a serious and accomplished musician.—*New York Globe*.

Mayo Wadler, Violinist

In this season of so many new and excellent violinists, the one more or less will usually count for less. Wherefore praise the more for the latest, Mayo Wadler, a young man of twenty-two, who made his American debut last night in a well filled Aeolian Hall. His playing was of a standard to compare him with many of those who hold established reputations, now, and was genuine and full in its merits. He showed technical skill and phrased well. There was sincerity to his tone, and he balanced well between intellect and feeling.—*New York Evening Sun*.



Mayo Wadler Please at Debut

Mayo Wadler, a young American violinist, who spent six years abroad, gave his first New York recital last night, in Aeolian Hall, to an audience which welcomed the young artist home with friendly enthusiasm. He played Vitali's chaconne with organ, and then a group of five short pieces showing good technic, a smooth and sustained tone, and intelligent interpretation. His stage presence was reserved, serious, and pleasing.—*New York Times*.

Violinist Wadler

Boston Favorite

First Appearance of Youthful Musical Genius Here Is Success

Last evening at Jordan Hall, Mayo Wadler, violinist, made his first appearance before a Boston audience. Carl Lamson played the accompaniments.

Although young in years and, in fact, new in American concert halls in general, Mr. Wadler created the impression of a more mature musician. His bearing is

trot of the bow arm, good phrasing, all good forth in the fantasy.

A good sized audience showed keen appreciation and thorough enjoyment.—*Boston Advertiser*.

Mayo Wadler Gives Recital

Young Violinist Displays Talent in First Boston Performance.

PLEASSES JORDAN HALL AUDIENCE

By Philip Hale.

Mayo Wadler, violinist, played last night in Jordan Hall for the first time in Boston.

He has decided talent for the violin, he showed musical intelligence and an appreciative spirit.

In his performance of Wieniawski's composition, Mr. Wadler displayed marked facility and a command of varied musical expression. The smaller pieces were played expressively. This young man has the talent for the virtuoso's career.

An audience of good size was warmly appreciative.—*Boston Herald*.

Mayo Wadler, Violinist, Plays First Time Here

The future should carry Mr. Wadler far, he is without air, he plays with simplicity of manner and shows marked if not phenomenal gifts. In graceful can-tilles, such as the air *Faust* sings to Marguerite in the garden and she repeats to him, as heard in Wieniawski's fantasy, Mr. Wadler plays with a sensitive, singing tone, well sustained, bold and with taste. In the considered treatment of the waltz in the *Kermesse*, the recurring passage of harmonica was taken with exceptional skill, yet not carried out of the decorative pattern.

For graceful salon music as Sgambati's Neapolitan serenade and the exquisite Reverie of Strauss, Mr. Wadler seems to have an obvious talent. His phrasing is polished, his technic is accomplished, at times brilliant, and a well graced musical sense serves him.—*Boston Daily Globe*.

Mr. Wadler's Violin Recital

Boston, Mass.—Mr. Wadler made an auspicious beginning as a public performer.

The artist proved himself from first measure to last in the chaconne to be a musician. He played with correct intonation, with smooth technic, and with reasonably rich quality and fairly equalized volume of sound.

He continued in the same manner in music with piano accompaniment, showing particularly in the Wieniawski "Faust" fantasy a knack at executing brilliant passages and at handling difficult problems of fingering and bowing. To his other qualifications is to be added a sensitive feeling for rhythm.—*The Monitor*.

Mr. Wadler Plays

A Violinist in Whom Well Modulated Taste and Quiet, Strong Grounded Poise Precide Emotional Brilliance and Freedom

Although Mr. Mayo Wadler is a young violinist, although he came little heralded to his first appearance in Boston yesterday, a large and concert-starved audience came to hear him in Jordan Hall, and by their loud applause indicated a very considerable enjoyment. Immediately discernible in Mr. Wadler's playing was a certain quiet aptitude, a just, sober, musically and intelligent style. His tone was pure, comely, agreeably unostentatious.—*Boston Evening Transcript*.

Mayo Wadler's Boston Debut a Big Success

By Fred J. McIsaac.

Mayo Wadler, a young American violinist, made his Boston debut at Jordan Hall last night.

Wadler was shown to be a skillful and intelligent violinist. He played the "Faust Fantasy" with very fine effect and gave a very respectable performance of the Vitali concerto.—*Boston American*.

Second New York Recital, Aeolian Hall, April 12th, Evening

Management: R. E. JOHNSTON, 1451 Broadway, New York

Personal Representative: MR. F. WEISS
105 MADISON AVENUE, NEW YORK

CADMAN'S OPERA

(Continued from page 5.)

Indian theme, very skilfully developed and cleverly employed, lends great beauty to the music. There are other snatches throughout the opera, but Mr. Cadman has employed the Indian material with rare discretion, and it never intrudes sufficiently to become monotonous or bore-some.

Of his own music, the best pages are to be found in the love duet of the first act, in which he rises to the heights



HENRY F. GILBERT.

The American composer, whose ballet, "The Dance in Place Congo," was presented for the first time at the Metropolitan Opera House on Saturday afternoon, March 23.

of great lyric beauty. Incidentally, the conclusion of the duet brought a round of applause right in the midst of the scene, holding up the orchestra for quite a while. While there is absolutely no reason for charging Mr. Cadman with plagiarism, it is evident that he realizes that Puccini is the most effective writer for the musical stage today, and has accordingly taken the Italian for a model of his style more than any one else, a perfectly legitimate thing to do. Immediately following the love duet there is an attractive number (delightfully sung by Marie Sundelius), and the "Good Night" chorus at the close of the first act is very ingenious in conception and effective in execution. Another melody which is particularly good and occurs frequently throughout the opera is Lionel's "Love Immortal, Love Eternal." One of the most effective parts of all is the long monologue of Shanewis at the end of the second act, when she describes the injury done her people by the white men.

Because of the fact that Mr. Cadman was known principally as a song writer, many persons imagined that the opera would be made up of separate melodies strung along one after the other, like the old medley overture of vaudeville; but, far from this, the work was conceived and carried out as a very definite whole with four or five striking themes tellingly and effectively employed throughout. One of the special points to Mr. Cadman's credit is the instrumental dress which he has provided. It is of a modern, advanced type which, while exhibiting all the effectiveness of the best Italian operatic school, avoids the artificial and bizarre effects, by means of which so many of the modern Frenchmen attempt to conceal their entire lack of musical ideas. Mr. Cadman scored his telling effects with only the "legitimate" orchestra, as one might say, except for some clever employment of the celesta. It was the first large score of Mr. Cadman's which has ever been heard in New York, and proves him to possess a mastery of the orchestra truly astonishing in one who has acquired it purely through self study and experimentation.

The Performance

If "Shanewis" was a distinct triumph for American operatic music, then the performance was equally a triumph for American singing. As the artists rank at the Metropolitan, there was not a star in the cast, but it can be said with perfect truth that there has been no performance at the house in many seasons where the singing has been universally on a higher plane. It was—as it should have been—a straight American cast. Alice Gentle, who was to have created the title role, was unable to do so owing to illness, and the part fell to Sophie Braslaw, who learned it in five days, no easy thing to do. Miss Braslaw's success in the role certainly justified those critics who have called for her regular em-

ployment in larger parts than have fallen to her. She is the possessor of a splendid mezzo-soprano voice, which she knew how to employ to great advantage, and the music of the part received full justice at her hands. Her histrionic ability is not yet quite on the same high level as her singing, though this does not imply that her acting was anything but excellent—in fact, remarkable, in view of the short time of preparation. Miss Braslaw received a round of applause on her first entrance, the first time an American artist has ever been accorded this distinction in a regular Metropolitan performance.

Paul Althouse did without question the best work of his career. There are very few tenor voices in the world better than his, and the lyric nature of the part exactly fitted him, allowing him to sing with a freedom and prodigality of voice such as he had rarely, if ever, displayed before at the Metropolitan. His acting, too, was fully equal to the demands of the role.

Marie Sundelius made a delightful picture as Amy. She, too, was afforded a chance to display the beauties of her most unusually beautiful voice as never before at the Metropolitan, and she took every advantage of the opportunities. Kathleen Howard looked extremely stunning in her silver gown of the first act, and did the little part that fell to her effectively. Thomas Chalmers as the jealous Phillippe, who shoots Lionel at the climax of the opera, had little singing to do, but did that little most effectively. From the dramatic standpoint, his was the most difficult role of the afternoon; but Mr. Chalmers succeeded in

which he devoted to its exposition, with thoroughly satisfactory results. He was the only one who had a principal share in the production who was not an American. His reading of the score was most painstaking, and Mr. Cadman owes him a distinct debt of gratitude for the care which he bestowed on every line of the work. His particular opportunity to shine came in the orchestral intermezzo, which is built up on an Indian theme, splendidly orchestrated, and which won some of the heartiest applause of the afternoon.

Julio Setti's chorus sang with its usual excellence in



CHARLES WAKEFIELD CADMAN,

Who demonstrated a surprising talent for the stage in his new opera, "Shanewis," presented at the Metropolitan Opera last Saturday.



"THE DANCE IN PLACE CONGO"
Rosina Galli as Aurore and Giuseppe Bonfiglio as Remon.

making plausible a situation that very readily could have been turned into rank melodrama.

The four old Indians were Angelo Bada, Pietro Audisio, Max Bloch and Mario Laurenti; and Marie Tiffany, Cecil Arden, Phyllis White and Veni Warwick, as four high school girls, were so nice to look at that one wished their stay on the stage had been longer. Giuseppe Bambosek played valiantly the grand piano which was a conspicuous piece of the stage furniture in the first act.

Roberto Moranoni deserves the thanks of every one for the interest which he took in the score and the work

the comparatively small amount of choral work which the opera contains. The stage management presented only comparatively small problems, which were readily solved by Richard Ordynsky.

The Production

The first scene, the interior of a California bungalow with the Pacific in the background, seen through a vista of trees, was of great beauty. The scene painter and the manager of the lighting apparatus certainly were entitled to their full share in the effect scored by the lovely picture at the end of the first act—Shanewis, seen through the darkened room, alone on the porch in the moonlight, with the waters of the Pacific sparkling in the distance and an unseen chorus singing faintly far away among the pines, as beautiful a scene as one could imagine. It was a tableau of true poetic delight. The second scene, a summer powwow in Oklahoma, was undoubtedly true to life, with its tepees, its dilapidated Ford in the background, and the lemonade and peanut stands with their tawdry red, white and blue bunting. The only disturbing note was some tepees painted on the backdrop, which, according to perspective, must have been of the size of Barnum and Bailey's three ring tent. The first act was played in modern evening costume. The Indian costumes of the second act—designed, as was also the scenery of this act, by Norman Bel Geddes—were quaint and attractive.

All in all, it must have been a most satisfactory afternoon for Mr. Cadman. His was the first American work which the public has liked for itself. There were no less than twenty curtain calls for him and his artists after the two acts, and, as stated before, these calls came from the audience all over the house and were not the artificial production of the claque. No one knows better than Mr. Cadman that he has not written the "great American opera," of which one has heard for so many years past; but, at the same time, no one else has produced a work of present accomplishment and greater future promise than his "Shanewis," an opera written on an American subject by an American, and sung by Americans. It is the best evidence we have had yet that there will one day come the truly American school in music.

"The Dance in Place Congo"

The second success of the afternoon was scored by another American work, Henry F. Gilbert's "Dance in Place Congo," a ballet pantomime of negro life in the famous square of that name on the outskirts of New Orleans, and it was another most distinct success. Mr. Gilbert is a musician of great ability. His scoring for the orchestra has a considerable element of originality—especially in the use

(Continued on page 32.)



SCENE FROM THE SECOND ACT OF "SHANEWIS."
Thomas Chalmers (left) as Phillippe, Sophie Braslaw as Shanewis and Paul Althouse as Lionel.

FLORENCE MACBETH

Scores Success in New York Recital

Excerpts from Press

AMERICAN

Miss Macbeth possesses a beautiful, fluent and flexible voice, fresh in quality and broad in compass. She demonstrated satisfactorily her sympathy with the suave melodies of the old Italian school, the more robust examples of the early eighteenth century composers and the delicate style of the French school.

TIMES

The singer won praise for choosing an artistic recital of songs charming in themselves.



© Apeda

BROOKLYN EAGLE

Miss Macbeth possesses a light soprano of truly remarkable flexibility and can do all natural to a coloratura.

TRIBUNE

Her singing was surprisingly colorful and agile. It is a voice of a range equal to the highest reaches of the standard coloratura arias.

HERALD

In the group of old English songs she sang delightfully, the lyric sweetness of her voice wrought a spell.

EVENING WORLD

She made a distinctly favorable impression by her voice and her art.

EVENING GLOBE

Miss Florence Macbeth, one of our younger American sopranos, who has been known here favorably as a singer of florid opera parts, added to the favor by a song recital in Aeolian Hall yesterday afternoon. A program that kept to the rules of the game and good taste and sincerity in the singing won hearty approval.

Exclusive Management: DANIEL MAYER, Times Building, New York
(Mason & Hamlin Piano)

JOHN POWELL—PIANIST-COMPOSER.

Taking into consideration the fact that since his arrival in this country, John Powell, the American pianist, has always been afraid of inflated success, and consequently has only followed the lines where it would be spontaneous from his audience, it is not surprising that a MUSICAL COURIER representative had to approach his cousin, Martha Maynard, in order to gain some impressions about modest Mr. Powell.

"Of course, you know that John Powell comes from an old Virginia family, his ancestor Col. Leven Powell having been on General George Washington's staff," said Miss Maynard. "Furthermore, the younger Powell has been described by the critics as 'the voice from the South.' The family has always been closely connected with the history and romance of that state and his music seems to express all of this. Endowed with tremendous intellectuality, his every performance here within the last two years has augmented the general approval of the most austere of American critics. John Powell, today, stands, without exception, as having a new, original and great message."

In spite of a few cancellations, the pianist has had an excellent season, having played with most of the important orchestras. In connection with his New York recitals, he has had the courage to give all-Schumann and Liszt programs, some works of which were not considered suitable for concerts, but Mr. Powell's wonderful reading of them not only surprised but convinced the critics and public that they were of new value.

Said Henry T. Finck, in the Evening Post of December 9, 1916: "John Powell is a pianist who mixes brains with his colors.—Of particular interest was Liszt's seldom heard 'Konzert Solo.' Huneker, in his book on Liszt, gives an account of the various attempts made to make this splendid piece available for performance in the concert hall by a single pianist. As played by Mr. Powell, the problem seemed solved. A great pianist, and more, a great musician, is John Powell."

In commenting upon Mr. Powell's all-Schumann program of last season, the New York Times said in part: "Mr. Powell played with exquisite sympathy and poetical feeling. So, it seemed, Schumann himself felt them and would have had them played. Mr. Powell is to be congratulated not only for being able, but also on daring to do it."

During his career abroad, the American was hailed by the foremost critics as being an exceptional artist. Said the London Globe after one of his last recitals: "For maturity of style, keen penetration, technical skill and sheer beauty and variety of tone, Mr. Powell has few, if any, equals among the younger generation of pianists."

Richard Specht in "Die Merker" of Berlin, is quoted as remarking: "One of the few who play from within, under whose fingers the piano sings," while H. E. Krehbiel, of the New York Tribune, is credited with the following statement: "His reading of the Beethoven sonata was that of a master—poetic, clearly articulated, exquisitely balanced."

What effect Mr. Powell's work had upon Rodin, the late famous modern sculptor, is told in an interesting fashion. It seemed that the pianist and Rodin met at the villa of a mutual friend near Paris. After luncheon Powell was asked to play, and he began with a Beethoven sonata. When he had finished he turned to the sculptor at the piano. A discussion of the music of the various composers ensued, and it ended in Rodin asking Mr. Powell to give them something of Chopin's. During the selected sonata, he sat by himself and seemed to be much moved by the music. Suddenly the guests were amazed to see him rise and rush out of the door, into the garden. The host, believing Rodin ill, followed, and found him seated on a bench, weeping bitterly. Asked if he were ill, he controlled his emotions long enough to confess that it was Mr. Powell's magnificent playing that had affected him so profoundly. He then asked to be allowed to remain alone for a bit, and later could not even trust himself to bid the guests goodbye. That was his first meeting with the young American, but certainly not his last.

"Mr. Powell," continued his cousin, "resents being called

a young American, because his nine years' experience abroad takes him out of that class. The fact is that no one really realizes that he is a grown man, because he is so boyish. I might add that he is wonderfully ideal in every respect, which perhaps will bear greater significance as coming from one who has seen him under different circumstances. It is his charm of personality that insures him the instantaneous favor of his audience."

While Mr. Powell is considered a great pianist, it is only a matter of time when the public will realize that he is even greater as a composer. He was raised in true Southern fashion, and the first music that he remembers was the crooning of his own colored mammy. At a recent New York recital, a crowd was waiting to speak with John Powell, but a dear old Southern mammy claimed all his attention. "Did you know him in the South?" asked some one. "I raised dat chile, and I love him like my own," she replied. These delightful negro songs later made a deep impression upon him, and also influenced some of his compositions. His "At the Fair" has been more than warmly received by his various audiences, and the "Teutonica" sonata is so tremendous a work that in itself it might make an entire program.

When Mr. Powell first gave the sonata in New York last season, William J. Henderson, in the New York Sun, commented as follows: "The impression derived from hearing the sonata as performed by Mr. Powell carried with it a conviction of the work's lofty and dignified spirit. He disclosed its content with brilliant finesse in technic, delicate nuance and fine breadth in style. The composition as a whole is in three movements: the first, an allegro, molto sostenuto in E, treats from the standpoint of the ideal; the second, an andante sostenuto in C, with variations on a German folksong, has for a subject the temperamental, while the third, tempo di marcia in E, treats of the actual. As can be readily understood, the scheme of the work is conceived on very broad lines. Its harmonic structure is of modern design and entirely original in plan and instrumental development. Rich in untrite play of bold imagination, the composer has carried through in a clear and comprehensive manner to the end his thematic matter. With firm and bold lines of melodic beauty he has characterized his ideas while embodying them in one harmonious whole."

As the South had the genius of a Poe, and no other, to give to the world of letters, so once again it offers the rarely gifted John Powell.

Marcia van Dresser Enjoys Singing in Large Auditoriums

"An interview? Why, what do you want me to say?" asked Marcia van Dresser, the statuesque American soprano, whose reputation as one of the foremost American singers has traveled so far and wide that she hardly needs an introduction.

"Something timely, is that what you wish?" continued the singer. "Well, it is rather difficult to speak about what is going on—everybody is so busy doing things that they don't stop to talk about it, and I feel hopelessly uninformed. The many branches of work now being done by the American women and their splendid Ally sisters are perfectly glorious! I can't tell you the thrill of pride I feel when I read the announcements of the work accomplished by the women for the Red Cross and other patriotic societies. I understand that this work amounted to the equivalent of thirty-four millions of dollars the first six or eight months of the war, isn't it just too wonderful for words? I am a little jealous, too," modestly admitted Miss van Dresser, "because I have not been able to give a certain number of hours each day to making bandages at the Red Cross workrooms, and in that way see something definite and tangible that I had produced. But I found that I was helping in another way, and as I have had so many appeals to sing for patriotic benefits and rallies, I think I will keep at the branch of work I seem best fitted to do.

"I am very grateful for the requests made to me to sing at these various patriotic meetings, as it gives me the opportunity to help awaken the wonderful responsive patriotism that is in the heart and soul of every true American man, woman and child. Fortunately the people have already been aroused by other things, particularly the untiring efforts of our many worthy and active workers for the Red Cross—but there is something rousing and yet tender in the appeal made by music. It awakens and stimulates the emotions and stirs the inmost soul to such an extent that only the best in us comes out and gives us a wonderfully clear vision of right and wrong—and when we see the right clearly we are saved, as the right must triumph."

"I only wish I had the time and opportunity to accept and fulfill all the appeals I receive, but unfortunately I haven't."

"Do you know that I just love to sing at patriotic rallies and benefits, particularly when they are given in large



Photo by Bain News Service.
MARCIA VAN DRESSER,
Soprano, as "Miss Columbia."

auditoriums? The people always crowd these places to the doors no matter how big the halls are and the very vastness of the places seems to make them more eager, sympathetic and appreciative. And when it comes to singing to the soldiers at the camps—well, all I can say is that I think I have a better time than they do. Nothing pleases me quite as much as to come forward and look into what seems an endless sea of faces, and to be able to pour forth my very soul to them. When I get up to sing 'The Star Spangled Banner' I want to shout it, and that cannot be done in small auditoriums when half the audience appears to be sitting in your lap. The vastness of an auditorium probably appeals to me more than to most artists as I have been singing in opera in very large theatres for a long time and the last two years in Chicago where the opera is given in the Auditorium, which, you know, seats five thousand people."

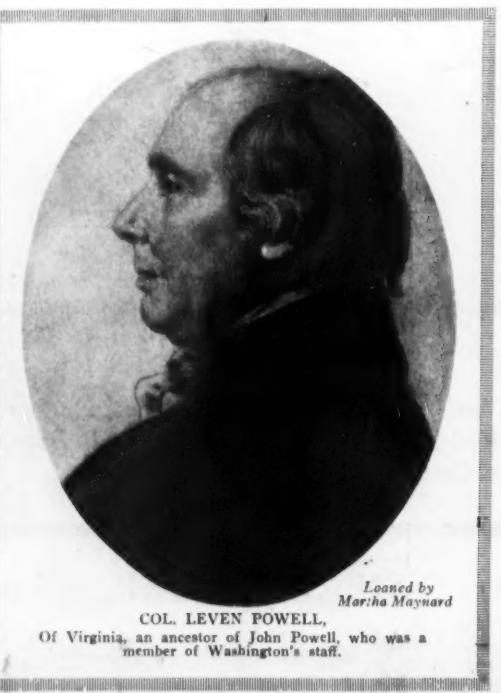
"I wish I had the time, and you the space to tell of some of the thrilling patriotic benefits in which I have had the privilege of assisting, but there are too many. Probably the most interesting was a big French War Relief benefit given last August in the open air in Seal Harbor. The enthusiasm reached a tremendous pitch when Mme. Gills, the remarkable soprano sent over by the French Government, sang the 'Marseillaise,' and I concluded the program by singing the National Anthem, appearing in the costume of our glorious Stars and Stripes."

"That night I felt I was doing my little bit to help in a material as well as spiritual way the brave men who are fighting so courageously for us to defend their country's honor. God bless them—may they return safely to us—victorious."

Since the entry of the United States in the war, patriotic meetings, Red Cross benefits and bazaars have been held so widely that Miss van Dresser is constantly called upon to sing the National Anthem. She is of statuesque appearance, and heroic features, and is thus admirably suited for such appearances. Those who have seen her as Elsa or Tosca can perhaps imagine her in the even more queenly role of "Miss Columbia."

Topics to Be Discussed at N. Y. S. M. T. A.

At the thirtieth annual convention of the New York State Music Teachers' Association, to be held at the Hotel Majestic, Seventy-second street and Central Park West, New York City, June 25, 26 and 27, it is planned to have several important conferences. These will deal with General Musicianship—what it is and its relation to the efficiency of the teacher, and Relaxation—its relation to life (a mental state) and especially to the study of piano, violin and voice. It is suggested that the chapters and members throughout the state give these subjects some preliminary thought and discussion, so as to be better prepared to benefit by what may be said at the convention.



Loaned by
Martha Maynard
COL. LEVEN POWELL
Of Virginia, an ancestor of John Powell, who was a member of Washington's staff.



Management: Music League of America
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LEXINGTON OPERA HOUSE SOLD AT AUCTION

The Manhattan Life Insurance Company, Mortgagee,
Buys It for \$450,000

Oscar Hammerstein's Lexington Opera House, erected several years ago at an approximate cost of \$2,000,000, was sold at auction on March 21 to the mortgagee, the Manhattan Life Insurance Company of New York, who had brought foreclosure proceedings for the sum of \$450,000. This was the only bid. The amount of the mortgage, with back interest, taxes, etc., totals approximately \$450,000. It is expected that the buyer will file judgment against Mr. Hammerstein and the others named in the suit for \$70,000, the difference between the selling price and the total charges against the property.

The realty was ordered sold by Justice Hotchkiss in a foreclosure action which has been in the court for about two years. Henry W. Kennedy, of Holmes, Rapallo & Kennedy, counsel for the insurance company, was the man who made the only bid in answer to the call of Arthur Sheridan, the auctioneer.

This sale appears to promise at least a temporary lull in the complicated and incomprehensible tangle of legal actions which has clustered about this property and Mr. Hammerstein's right in it for the past several years.

Henry Schradieck Passes Away

Henry Schradieck, the veteran violinist and teacher, died suddenly at his home in Brooklyn, N. Y., on Monday, March 25, of heart disease. He was born in Hamburg, Germany, on April 29, 1846, and had lived in America for nearly thirty-five years previous to his death. He was a pupil of his own father, and studied also with Léonard at Brussels Conservatory, and with David at Leipzig. In his early life he was conductor of an orchestra at Bremen, and from 1864-68 taught at the Moscow Conservatory, where he was an associate and friend of young Leopold Auer, who is one year older than himself. Afterwards he conducted at Hamburg, and led the famous Gewandhaus Orchestra at Leipzig from 1874 to 1882, during which time he also taught at the Leipzig Conservatory. In 1883 he came to America and taught at the Cincinnati Conservatory from that year until 1889. He then returned to his native city for a year, but soon came back to America to teach at the National Conservatory in New York, at Broad Street Conservatory, Philadelphia, and, since 1910, at the Institute of Applied Music in New York. Though in his younger days a violin soloist of prominence and a conductor, he was best known for his work as a teacher of the violin. His technical exercises for that instrument are perhaps the best known and most used works of their kind.

Next Week's Metropolitan Repertoire

Monday, April 1, "La Prophète," Matzenauer, Muzio, Caruso, Mardones, Rothier, Bodanzky; Wednesday, "Il Barbier di Siviglia," Barrientos, Mattfeld, Carpi, de Luca, Mardones, Papi; Thursday afternoon, special matinee, "Aida," Muzio, Matzenauer, Sundelius, Caruso, Amato, de Segurola, Papi; Thursday evening, "Tosca," Farrar, Lazarro, Scotti, Moranzoni; Friday evening, "Shanewis," "The Dance in Place Congo" and "L'Oracolo." In the Cadman opera, Braslaw, Sundelius, Howard, Althouse, Chalmers, Moranzoni; in the ballet, Galli, Bonfiglio, Bartik, Monteux; in "L'Oracolo," Easton, Mattfeld, Althouse, Scotti, Didur, Moranzoni; Saturday matinee, "Cavalleria Rusticana," Easton, Perini, Mattfeld, Lazarro, Chalmers, Moranzoni; and "Le Coq d'Or," Garrison, Sundelius, Robeson, Diaz, Didur, Ruysdael, Galli, Smith, Bolm, Bartik, Monteux; the Saturday night performance will be announced later.

Max Rosen, violinist, will play at the Sunday night concert, March 31. Several singers of the company will sing, and Richard Hageman will conduct.

Toscha Seidel at Carnegie, April 14

Toscha Seidel, the new Russian violinist, who came to America with Prof. Leopold Auer, will make his debut at Carnegie Hall, New York, the afternoon of Sunday, April 14. Richard Hageman will be at the piano. The program will be announced later. Unusual interest is being shown in the young violinist's debut. From the orders for seats already in the hands of the management, the Metropolitan Musical Bureau, the event promises to be one which many well known members of New York's musical circles will attend. The list of boxholders includes many of the prominent music lovers of the city.

New England to Hear Two Favorites

Florence Hinkle-Witherspoon and Evan Williams are to make a concert tour of New England in April, commencing at Hartford, Conn. These artists will traverse all of the New England States, where their splendid art has made them marked favorites with music lovers.

Leopold Auer to Appear in Chicago

Leopold Auer, violinist, will give a recital in Chicago at Orchestra Hall, under the management of Wessels and Voegeli, on Sunday afternoon, April 14. On the same afternoon, at Cohan's Grand Opera House, one of his distinguished pupils, Max Rosen, who was recently heard in this city, will give his second recital of the season, under the management of F. Wight Neumann.

Bracale Opera in San Juan

San Juan, Porto Rico, March 18, 1918.

The Bracale Opera Company, after completing its Cuban season, and giving two special performances at Santo Domingo, arrived safely in San Juan and opened its season there with a performance of "Aida." This was followed by "Tosca" on March 10, and on March 11 Edith Mason made her debut in the island, singing Mme. Butterly in Puccini's opera of that name and scoring a great success—a success which she repeated on March 14 in her first appearance as Mimi in "La Bohème," in

MUSICAL COURIER

which work she shared honors with Giuseppe Vogliotti, a thoroughly effective Rodolfo. On March 16 the sixth performance was devoted to Boito's "Mefistofele," with an unusual cast, including Olga Fiammingo, Edith Mason, José Palet and Luigi Nicoletti. Giorgio Polacco is directing all the performances, which guarantees their artistic standard, and he has scored his usual personal success. The company will remain during the entire month of March in Porto Rico, and then go to Caracas.

Bach Festival Announcement

Dr. J. Fred Wolle, conductor of the Bethlehem Bach Choir, has announced the program for the 1918 Bach Festival, to be held at Lehigh University on Friday and Saturday, May 24 and 25. At the Friday sessions, at four and eight, eight compositions of Bach will be sung: "My Spirit Was in Heaviness," "World, Farewell," "God's Time is the Best," "Now Shall the Grace," "Oh Joy to Know That Thou," "Ode of Mourning," "Magnificat" and "Glory Now to Thee Be Given." As usual, Saturday will be devoted to the great mass in B minor. The Philadelphia Orchestra players will furnish the accompaniment, and a number of well known soloists have been engaged.

Edgar Schofield with Haensel and Jones

Another American artist has been added to the list of those under the management of Haensel and Jones. Edgar Schofield, bass-baritone, has signed a contract with this firm. Mr. Schofield is one of the best known and most highly esteemed concert and oratorio singers in the musical field today, and has appeared with most of the important clubs and oratorio societies.

Final St. Cecilia Concert, April 2

The St. Cecilia's Club, Victor Harris, conductor, will give its third and final concert for the season in the ballroom of the Waldorf-Astoria, New York, on Tuesday evening, April 2. The program will be a very uncommon one for

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a musical organization of this kind, as it will consist entirely of modern choral versions of traditional folk music, selected from English, Scotch, Irish, French, Mexican and American negro sources. A number of these choral versions have been specially prepared for the use of the St. Cecilia Club and will be sung for the first time at this concert. The assisting soloist will be Loraine Wyman, who will sing groups of old English and old French folksongs in costume.

Oratorio Society to Give Bach's

"St. Matthew Passion" Tonight

This Thursday evening, March 28, the Bach "St. Matthew Passion" will be given by the Oratorio Society of New York at Carnegie Hall. The soloists are Lambert Murphy, Reinhard Werrenrath, Charles Tittman, Grace Weidler and Merle Alcock. The 250 members of the society will sing the big double choruses and the chorals, augmented by a children's chorus trained by Mr. Neidlinger, and the orchestra will be from the New York Symphony Society.

Gabrilowitsch as Conductor-Pianist

At each of his three orchestral concerts in Carnegie Hall, Thursday evenings, April 18, April 25 and May 2, Ossip Gabrilowitsch will appear in the dual capacity of conductor and soloist. At the first he will play the Beethoven concerto in D minor, at the second the Schumann concerto in A minor, and at the third the César Franck "Variations Symphoniques." Mr. Gabrilowitsch will have a specially selected orchestra of one hundred musicians.

(CLAUDE DEBUSSY DEAD)

As the MUSICAL COURIER goes to press, a news dispatch from Paris, dated March 26, announces the death there of Claude Achille Debussy, the most famous and distinguished of present day French composers. He was born at St. Germain, near Paris, on August 22, 1862.

March 28, 1918

CHICAGO OPERA NEWS

Campanini Leaves for Europe—Julius Daiber Resigns

Cleofonte Campanini, general director of the Chicago Opera Association, left Chicago last Thursday night on the 10:15 train for Jacksonville, Fla., from where he will go to Havana, Cuba, sailing some time next week from there on a Spanish liner for Cadiz, Spain. Finding new material and especially new artists to enrich the ranks of the Chicago Opera Association is the sole purpose of the general director's journey across the treacherous waters.

He has engaged Alexander Kahn, of New York, formerly press representative of the Boston Opera Company under the Russell régime, to accompany him as secretary and advisor, and Mr. Kahn will assist him in his work of choosing and signing the new artists, work for which he is specially adapted, as he knows the French field well, having been managing director of a musical agency in Paris when the war broke out.

Julius Daiber, who has been for many years assistant to Cleofonte Campanini, has tendered his resignation, which has been accepted. Mr. Daiber will busy himself as a manager in the concert field. Rosa Raisa, the dramatic star of the Chicago Opera Association, is under his management, and the MUSICAL COURIER is informed that Mr. Daiber will soon have several other artists of the first rank.

A new face to be seen at the Auditorium during the Chicago Opera Association's coming season will be that of Mathieu Haselmans, a conductor of the Paris Opéra-Comique. Mr. Haselmans has recently been engaged by Cleofonte Campanini.

Barrientos Re-engaged at Metropolitan

Maria Barrientos, the Spanish coloratura soprano, who has been with the Metropolitan Opera Company for the past three seasons, has been re-engaged for the season of 1918-19. For her concert work, to which she will devote a great deal of the time preceding and following her season at the opera house, she will be under the direction of Antonia Sawyer, Inc., Mme. Barrientos will spend most of the summer resting in her home at Barcelona, with the exception of several appearances in Madrid, where she will create the soprano role in a new opera, "The Fan," being written for her by the Spanish composer Vives.

Anna Case Soon to Be Seen in the Movies

After her busiest season, Anna Case, America's favorite concert singer, is resting at her home in New York City. She will make her debut in the "movies" soon. It will be interesting to musical managers throughout the country to know that her moving picture managers have effected an arrangement with William Randolph Hearst and his tremendous International Film Service whereby that organization's facilities for publicity will be utilized in promoting Miss Case on the screen. This will make Miss Case even better known to all classes than she already is.

Philip Spooer Entertains for Lieutenant Sousa

Philip Spooer, the tenor, entertained at the MacDowell Club, West Fifty-fifth street, New York City, in honor of Lieutenant John Philip Sousa, U. S. N., president of the Commonwealth Opera Company. A large number of distinguished guests were present.

Speeches outlining the purpose of the Commonwealth Opera Company were made by Lieutenant Sousa, George Hamlin and William Stewart.

Montreal Wants Rosen Again

Haensel and Jones received the following telegram from Louis Bourdon, the Canadian manager, which tells its own emphatic story:

Max Rosen hit Montreal by storm tonight by his wonderful playing. At his debut received ovation after ovation. Audience spellbound at his beautiful playing and splendid musicianship. Tremendous triumph for me. Want return engagement for April.

To Mr. and Mrs. Jell—a Daughter

The many friends in the musical profession of Mr. and Mrs. George C. Jell are offering congratulations on the birth of a little daughter, which took place on March 24. Both Mrs. Jell and the baby are doing well. Mr. Jell is manager of the recording laboratories of the Columbia Graphophone Company.

Kathleen Parlow Here Next Season

It is with pleasurable anticipation that the concert going public receives the announcement of Antonia Sawyer that Kathleen Parlow, violinist, will return to the United States next season under the management of Antonia Sawyer. Miss Parlow has been staying—resting and studying—in England, and doing her bit artistically and otherwise for the soldiers. Miss Parlow will arrive in New York in November, after a tour of Norway during September and October.

Volpe Reception to Auer

Mr. and Mrs. Arnold Volpe tendered a reception to Prof. Leopold Auer on Sunday afternoon, March 24, which was attended by many persons distinguished in the musical world. Complete details regarding this event will be published in next week's issue of the MUSICAL COURIER.

Leginska to Play with Chicago Orchestra

Ethel Leginska has just been engaged by the Chicago Symphony Orchestra for a pair of concerts on April 5 and 6. She will play the Rubinstein D minor concerto.

Powell with Winton and Livingston

John Powell, the American pianist and composer, has signed a contract whereby from now on he will be under the management of Winton and Livingston, Aeolian Hall, New York.

MABEL GARRISON

"She proved herself to be beyond doubt one of the leading coloratura singers of the day."—New York Herald

Globe:

MABEL GARRISON EXCELS IN "LUCIA"

The illness of Mrs. Barrientos gave Mrs. Mabel Garrison yesterday afternoon her only chance so far this season to face a Metropolitan audience except in concert. The Spanish soprano was to have sung the title role in the tableau from "Lucia di Lammermoor" that contains the celebrated "mad scene," and when she fell ill the chance went to Mrs. Garrison, just as on another occasion through the illness of another singer the chance fell to her to sing the Queen of the Night in "The Magic Flute" and triumph. Some might find it strange that one of the most accomplished soprano singers now before the public, and a clever operatic actress as well, should have to wait on the illness of other singers, while women inferior in both departments of operatic equipment are seen and heard here in opera continually.

Mrs. Garrison's singing of Lucia's mad song was characterized not only by beauty, range and flexibility of voice, but by skilful phrasing in sustained song, taste in the use of ornament, sincere and delicate feeling, and the unifying and ennobling quality of style. Notable as her singing was for its sheer virtuosity, it was no less notable for expression and musicianship. The applause of the huge audience after the cadenza with flute was thunderous and long-continued, and at the close of the scene the soprano was recalled many times.

Mrs. Garrison is a singer whose artistic progress has been legitimate and steady. Let that progress be interrupted, one must warn her again, a winking and an insecurity that marred a few of her highest notes yesterday. Nor should she suppose that she now uses her voice to the ultimate extent of its possibilities for volume and power.

Herald:

AUDIENCE AWARDS HONORS AS SINGER TO MME. GARRISON

Mme. Mabel Garrison waited three years for an opportunity to sing a real prima donna coloratura role at the Metropolitan Opera House. While others have been taking curtain calls she has been appearing in minor roles or making concert tours. This season she had not sung her in opera at all until yesterday. Mme. Maria Barrientos was ill and Mme. Garrison was called upon to sing in her place the "mad scene" from "Lucia" with José Mardones at a special afternoon performance for the benefit of the Metropolitan Opera Company Emergency Fund.

Once when Miss Frieda Hempel was indisposed Mme. Garrison sang the part of the Queen of Night in "The Magic Flute" with marked success, and yesterday in a more popular role she had a much greater success. She proved herself to be beyond doubt one of the leading coloratura singers of the day. She is in the first rank of the Metropolitan's singers. At Sunday night concerts and whenever she has had anything of the slightest importance to sing she has held her audiences. She never fails to please them. And yet she never was a real prima donna there until yesterday, and then only in one scene. But she sang that brief scene brilliantly. She sang with the same beauty of voice that has characterized her concert work and with fine musicianship and smooth, even tone. Her runs were even and true; her high notes were brilliant.

Above everything there was a personal charm about everything that she did. She is graceful and has an attractive stage presence. She acts well, too, as was demonstrated long ago when she was heard with the Society of American Singers in "The Impresario." She showed none of the nervousness of a singer making a debut, as she had had ample opportunity to appear before audiences in small roles.

Before she was half way through her scene the audience burst into prolonged applause, and at the close the house resounded from top to bottom with the noise of thousands of hands. Several singers of the Metropolitan in the audience added the weight of their applause to that of the audience.

Evening Mail:

Giulio Gatti-Casazza and John McGraw, those two astute managers of America's major sports, have one thing in common: They like to keep their youngsters "on the bench" until they are quite sure of their ability to produce big results.

Mabel Garrison has been a bench warmer and utility soprano around the Metropolitan Opera House for several seasons. But when called upon as a pinch hitter for some more famous singer she has invariably "delivered the goods."

Her triumph in the "mad scene" from "Lucia" yesterday afternoon was merely another indication that she is now quite ready to take one of the leading coloratura roles at any time. Manager Gatti-Casazza has been wise in allowing this young American soprano to develop slowly and naturally. The Mabel Garrison of today is a far different singer from the Mabel Garrison of even two years ago. The voice is evenly tempered, easily produced and of much greater warmth than is usual with its kind. Miss Garrison is unquestionably ready for her big opportunity and she should get it very soon.

American:

MISS GARRISON TRIUMPHS AT BENEFIT

Miss Mabel Garrison won something of a triumph in the "mad scene" from "Lucia di Lammermoor." She sang it at short notice and for the first time here, replacing Maria Barrientos, whose indisposition had been announced at the eleventh hour.

Miss Garrison seemed far more at ease in her new role than one would have expected from a woman who had been devoting herself almost exclusively to concert singing for a season. Yet it was her singing rather than her acting that riveted the attention and evoked prolonged demonstrations of approval.

There has been no dearth of brilliant coloratura singing this season in New York. All the more, then, was it to Miss Garrison's credit that she succeeded in arousing the enthusiasm of her auditors. Intensely moving, to be sure, her interpretation could hardly be called, though it was not lacking in pathetic appeal and in charm. But she fulfilled the florid demands of her music with ease and precision and only in the highest flights—on the lofty E flat, for instance—did the quality of her tone production leave a little to be desired.

**Evening Sun:**

There, then, lurks a promise; for an accomplished fact the other incident of the day redounds to the credit of Mabel Garrison, the American soprano, whose first appearance in costume on this season's Metropolitan stage the afternoon witnessed. The occasion was the opera house's emergency fund benefit with the usual rich table d'hôte of gala scenes from various operas. Miss Garrison and Mr. Mardones performed the first scene of the third act of "Lucia di Lammermoor," Mr. Papi conducting for them.

Miss Garrison quickly losing her nervousness, sang the scene with such brilliancy that the huge audience lost itself in genuine rapture. Her voice had gained tremendously in strength; there was little of the minutiæ about it as once there was, for all its exquisite quality. It carried with a clearness and smoothness that made it appreciated gallery-ward. Miss Garrison has a coloratura of remarkable sweetness, or rare ease and lustrous finish. A blind man unacquainted with her lovely appearance would have greeted her yesterday's short trial with as much enthusiasm.

Are we going to have an embarrassment of riches in coloraturas, such as we have in violinists? Or is Miss Garrison—a question more to the point—going to sing more often? If that good state should come to pass it would at least solve the problem of a soprano to share Mme. Barrientos' labor for the remainder of the season. For fear of sentimentality we do not mention how generous an incentive it would be to other American singers.

World:

MABEL GARRISON SCORES

SINGS "LUCIA" "MAD SCENE" FINELY AT OPERA PENSION FUND BENEFIT

An American soprano, Mabel Garrison, in the Metropolitan Opera House yesterday afternoon proved again her fitness to be given first roles at the Metropolitan if the management appears inclined to do. She sang the "mad scene" from "Lucia" in the bill prepared for the Metropolitan Pension Fund. And she sang it with a fluency of tone, a smoothness of scale and a finish of style that moved the very large audience to deserved recognition.

New York Times:

Mabel Garrison, on a hurry call in place of Barrientos, made a great success in the "mad scene" from "Lucia," assisted by Mardones and the chorus, an event that might well be repeated in the regular subscription.

OTHER PAPERS CONTAINED NO CRITICISM

Concert Dates for Season 1918-19 now being booked by WOLFSOHN MUSICAL BUREAU, 1 West 34th Street, New York

Brooklyn Daily Eagle:

MISS GARRISON WINS TRIUMPH IN "LUCIA"

Yesterday afternoon at the Metropolitan Opera House a large audience heard a bill devoted to single acts of four operas. As a rule such a performance has little artistic significance, but yesterday, in the first scene of the third act of "Lucia," Mabel Garrison had one of her rare opportunities to show in a big role. That she had it was due to the indisposition of Mme. Barrientos. To state that she met with success would be putting the case mildly. What happened at the end of her aria was a demonstration matched only by those accorded another coloratura a few weeks ago in another opera house. The entire audience rose to acclaim the young American and from one of the boxes a bouquet of flowers was thrown upon the stage.

With regard to Miss Garrison's singing—she was a trifle nervous during her delivery of the long recitative preceding the aria, and this interfered to some extent with its dramatic significance; but in the singing of the difficult "mad scene," she disclosed the beauty of tone and a command of coloratura that won the highest approbation. The richness of the quality of Miss Garrison's tone is almost unique among coloratrices and invests the rule-of-thumb music with a rare significance. Her scales were excellent on the whole (in one or two passages they were slightly blurred), her staccato clear and bell-like, her arpeggios and trills delightful. But best of all there was masterly musicianship and taste in her singing. May we have further opportunity of hearing this excellent American singer!

Tribune:

MABEL GARRISON WINS A TRIUMPH AS LUCIA AT METROPOLITAN

It was quite by accident that Miss Mabel Garrison sang the third act from "Lucia" yesterday afternoon at the Metropolitan Opera Company's annual emergency fund benefit. Mme. Maria Barrientos was to have sung it, but was taken ill at the last moment and Miss Garrison stepped into her place—and into her own. Signor Gatti-Casazza is to be congratulated on having developed an American coloratura soprano who is the equal of any similar artist now a member of his company. To break without preparation into the most difficult score of an exceedingly difficult opera is in itself something of a feat, but to sing that score as only a past mistress of the art of song could sing it is surely a triumph. And the huge audience recognized the singer for what she is—an operatic coloratura of the very first rank, and applauded her with an enthusiasm which was altogether good to hear. There is no longer any reason why Miss Garrison should not be given the parts that are hers by right—Gilda, Lucia, Violetta, Rosina. She has earned them.

VOICE OF GREAT PURITY

Miss Garrison's voice is not large in volume, though it is by no means small, but it is of great evenness and purity of timbre. If not an organ of great warmth, it is one of subtle charm. Moreover, Miss Garrison produces her tones with great fluency. She is a natural and not a made singer. Her floritura is clear and incisive; her staccato crystalline, her runs brilliant, her trill excellent; she knows the beauty of legato, she sings invariably true to pitch. In short, she is a singer worthy to carry on the great traditions of the operas of bel canto. And entirely incidentally, she is an American. That Signor Gatti has bided his time before placing Miss Garrison in the first roles is understandable and commendable. *Festina lente* in Latin, but it is no less equally true in English or American. Signor Gatti believes in making haste slowly, as he knows the final result will be more perfect. Never has his method been more completely justified than in the case of Miss Garrison. Miss Garrison is now an artist of the first rank.

WHY SOME SONGS APPEAL

Arthur A. Penn's "The Magic of Your Eyes" Is One That Offers an Effective Display of the Vocal Art

Of all the songs that are published today, and their number is indeed legion, how few there are, after all, that enjoy longevity. It must be confessed that vital qualities are not characteristic of the majority of modern songs. Were it otherwise, it seems fairly certain that the output would be far from as prodigal as it is. One may well ask, Where are the songs of yesterday? There are a few, however, which stand out as shining exceptions, songs whose staying qualities have been tested by time and whose vogue and popularity today are as strongly marked as ever.

Such a song is "Carissima," written by a young Englishman, Arthur A. Penn, who came to America a dozen or more years ago and made it his home. Mr. Penn has

qualities as to appeal with equal force both to the singer and the general public. In "The Magic of Your Eyes" I have tried, the best I know how, to demonstrate that that possibility is a fact. How far I have succeeded is not for me to say. Yet it is a significant as well as an encouraging fact that my mail for many weeks has brought me scores and scores of generous words of appreciation from both singers and teachers, many of them high in the estimation of the singing world generally. They have been kind enough to say that this song satisfies all the requirements of the concert stage and the particular teacher, and that it invariably pleases their audiences in a very pronounced fashion. I am quite sure that a careful adherence to simplicity and melody, keeping these, indeed, as the main factors in the making of a song, does not preclude the possibility of furnishing the true artist with something he or she will welcome and be really glad to use."

Asked about the attitude of concert singers, Mr. Penn said he had talked with many of them both in this country and in Europe, and he found that what they liked best was to please both themselves and their audiences at the same time, and the critics after that. "After all," he observed, "it's the great big public that makes a sing-

er's reputation and not merely the opinion of a critic. The good opinion of the former is the one invaluable possession, the latter merely an advertising asset. To gain the former, it is necessary to offer the public what it wants, not merely what the critic thinks it ought to have. What the public wants," added Mr. Penn, with a twinkle in his eye, "is something they can grasp, understand, and take away with them, in their heads and in their hearts. I claim that songs like 'A Perfect Day,' 'The Sunshine of Your Smile,' and others of that type, among which I most assuredly include 'The Magic of Your Eyes,' are those that your real singer can always depend on as fuel for his or her success on the concert platform and off. Such songs endear the artist to his public, who are thereby rendered content to listen to and enjoy the more pretentious numbers that will always find a place on any well ordered program. There is ample room for all," said Mr. Penn, with conviction. "One can't live on musical caviar alone, you know."

Born and educated in England, Mr. Penn was for some years a musical and dramatic critic of a number of English daily newspapers, but since coming to this country has devoted most of his time to composition. He is one of the few writers who are both literary and musical, for in his songs, operas and sketches, Mr. Penn writes both the words and music. There is a perfect sympathy of ideas in all his work as a consequence. Several of his comic operas are already world famous among the musical conservatories and colleges, notably "Yokohama Maid," "The Lass of Limerick Town," "The Hermit of Hawaii," and "Captain Crossbones," the scores of which are rich in melody and originality of conception, while the librettos indicate a wealth of wit at which even a Gilbert would hesitate to scoff.

GRETCHEN MORRIS ON OPPORTUNITIES IN NEW YORK

Gretchen Morris, dramatic soprano, practically unheralded, at her debut concert in New York received ten recalls following her singing of the Weber "Oberon" aria. This was with the New York Liederkranz last fall. In other words, a young, unknown singer came out of the West and, through a voice of magnetic quality, guided by intelligence and a finely sensitive musical nature, together with a directly captivating personality, sang her way into the hearts of a big discriminating audience of music lovers. And since then Miss Morris has been filling many other engagements with like success.

It was, however, no new experience for Gretchen Morris to be thus received; for, out in the Middle West, she has toured with the Cincinnati Symphony Orchestra, Dr. Kunwald, director, and has been enthusiastically applauded by an audience of 5,000 people in Symphony Music Hall, Cincinnati. With her re-engagements are the rule. She already has established a favorable reputation for herself as a singer of exceptional gifts—one with the personality to endear herself to a great music loving public.

The Lure of New York

The lure of New York, however, drew Gretchen Morris eastward—to New York City; and she has not been disappointed in her comparatively short residence here. On the contrary, as she herself says:

"New York is a wonderful place for the young singer. When I first came here I decided to hear all I could. There is so much to give inspiration, and young singers can learn much by watching other and experienced singers. The success of others offers suggestions. I like to watch audiences at the recitals of other singers; the effect of certain groups of songs, it helps me in making out my own programs."

"In making out your programs, whom do you consider first?"

"The audience in the first half and myself in the last half of the program."

Likes to Sing in English

Although she sings in Italian, Russian, French, German and English, Miss Morris expresses a fondness for Italian and English.

"I love to sing in English," she says, "and I always place a group of American composers at the conclusion of my programs. I think many more songs by American composers could be used. If you notice the audiences, you will see that the American songs always arouse a great degree of enthusiasm. Next year I shall do all American programs. I am a crank on diction," she affirmed, and the listener wondered how this vivacious young girl with the soft, brown eyes, now twinkling with humor, now seriously reflective, ever could be a "crank" on any subject.

Gretchen Morris is, by the way, a gold medalist at the

Cincinnati College of Music, of which she is a post-graduate.

It was through her semi-professional appearances in Cincinnati that her operatic talent was discovered, and it is for opera ultimately that she unquestionably is fitted. Aida is a pet role of her operatic repertoire, which for so young a singer already is of considerable size.

Concert and Oratorio

At present, however, it is to the recital, concert and oratorio field that she is giving her entire attention, and for which she is showing herself to be well qualified.

Among other engagements to be filled by Miss Morris



GRETCHEN MORRIS,
Dramatic soprano.

is one with the Orpheus Club in Newark, N. J., April 4, and she is also booked for the Newark May Festival.

Likes New York Audiences

"New York audiences are perfectly wonderful." The conversation had drifted again to Gretchen Morris' love of metropolitan life and its opportunities. There can be only one conclusion when a young singer has such an optimistic feeling toward her reception in this city, i. e., that New York audiences have evidently found a like pleasure in Gretchen Morris, dramatic soprano.

EDWIN HUGHES

The Distinguished
American Pianist



Made a bid for favor at Aeolian Hall, and in a season over-crowded with pianists, left a mark.—*New York Evening World*.

Poise and artistry, dominated by a mentality that delved for and found the true inner significance.—*New York American*.

Exclusive Management

ANNIE FRIEDBERG, 1425 Broadway, New York
STEINWAY PIANO



LEGINSKA

Has Played in the Following Cities This Season:

Urbana, Ill.	Newark, O.
Des Moines	Columbus, O. (2)
St. Paul	Troy, N. Y.
Winnipeg, Canada (2)	Albany, N. Y.
Regina, Canada	Ithaca, N. Y.
Edmonton, Canada	Cleveland, O. (N. Y. Symphony)
Calgary, Canada	Brooklyn, N. Y. (2)
Saskatoon, Canada	New York City (4)
Duluth	Utica, N. Y.
Ashland, Wis.	Lowell, Mass.
Kansas City	Providence, Mass.
Altoona, Pa. (N. Y. Symphony)	Scranton, Pa.
Harrisburg, Pa. (N. Y. Symphony)	Akron, O.
Detroit (2)	Cambridge, Mass. (Boston Symphony)
Cincinnati (Cincinnati Symphony Orchestra)	Boston (Boston Symphony Orchestra and Recital)
Pittsburgh	Montreal, Canada
Washington	Bay City, Mich.
Ann Arbor, Mich.	Jackson, Mich.
Zanesville, O.	Chicago (Chicago Symphony Orchestra)
Buffalo	Bluffton, O.
	Springfield, Mass. (Music Festival)

Recent Notices of Boston and New York Recitals:

Boston Herald and Journal, March 14, 1918:

"The pianist is thrice gifted. She has mentality, temperament, superlative technical ability. Her playing glows with the divine fire that is akin to genius."

Boston Post, March 14, 1918:

"Ethel Leginska revealed all of the exceptional qualities which have singled her out among young pianists of this generation—a big and noble spirit, an extraordinary sweep and enthusiasm in interpretation, a technical treatment of the piano which is surprising because of its almost masculine power and brilliancy. But Miss Leginska is more than an exciting virtuoso. She can sing a melody. She can understand music by many different composers. She was at her best yesterday and surpassed any of her previous brilliant performances in Boston. So much so that for a half hour by the watch she played encores."

New York American, March 12, 1918:

"Mme. Leginska again proves her artistry. It is some time since a woman pianist has played in Carnegie Hall to a capacity audience. That, however, is what Ethel Leginska did last night. She arranged a program well calculated to offer a comprehensive exposition of her interpretative ability. And moreover, she met the exactions of the difficult task with thoroughness and conviction. Mme. Leginska possesses amazingly agile fingers, supple and vigorous wrists, a beautiful sense of rhythm and dramatic emphasis. She also proved her power to seek and reveal poetic moods and inner voices of the tender and subtle episodes in marked contrast to her vehement and ardent exposition of the bravura passages."

New York Evening World, March 12, 1918:

"Miss Leginska has a technical capacity that is unlimited. She is an artist of distinction, a player of exceptional merit, a woman with a perception of the spirit of the composers she interprets that sometimes is uncanny. Furthermore, she can and does wield a charm that is apart from her skill and art. Three-quarters of her audience last night flocked to the front of the stage and demanded more, and more and more. Six extra numbers she had added to her program."

Boston Daily Advertiser, March 14, 1918:

"Every fresh hearing establishes firmer the unique position held in the pianistic world by the English pianist, Miss Ethel Leginska. Miss Leginska is easily the logical successor of the late Mme. Carreño, holding though a novel idiom of her own that resembles nothing so much as the magnetic keyboard tactics of Paderewski."

Boston Transcript, March 14, 1918:

"Mme. Leginska played in Jordan Hall yesterday, as she has not played in Boston since the day in which the music of Chopin sounded from her fingers and her spirit even as it does from Mr. Paderewski's. Glowing of color, sonorous of voice, fervid of progress, intense of rhythm was Mme. Leginska's Polonaise—her Chopin panoplied, magnificent as only few other pianists may array him. Liszt's massed chords sounded from her wrists with power and splendor, deep and dark. Throughout the Sonata in B minor she apprehended and followed the bold outline, the imaginative, the emotional, the pianistic energy of the whole sonata; yet without obtrusive emphasis, she illumined many a characteristic detail."

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STEINWAY PIANO

AEOLIAN HALL, NEW YORK

CONCERTS IN GREATER NEW YORK

TUESDAY, MARCH 19

Herman Sandby, Cellist

Herman Sandby, the renowned Danish cellist and composer, gave a recital at Aeolian Hall, New York, on Tuesday evening, March 19, which was attended by a very large and representative audience. Mr. Sandby's program contained many interesting numbers, among them several which were performed for the first time in New York.

Valentini's sonata, which opened the concert, offered to the artist unusual opportunities to display his virile tone and finished style. This was followed by Tchaikowsky's variations "sur un thème rococo," which was performed with infectious spirit, variety in nuance, and much dash and vivacity. The rendering earned tumultuous applause for the player.

His other solos were Sibelius' "Sketches From the Land of a Thousand Lakes" (transcribed for cello by Mr. Sandby), (comprising a nocturne, pastoreale, "Loneliness" and "Solitude"), as well as "Musette," from the same composer's suite "Christian II."

Assisted by Ilya Schkolnik, violin, and Louis T. Grünberg, piano, a group of five Scandinavian folk numbers by Herman Sandby, for violin, cello and piano, was artistically rendered. The pieces were "The Riding Messenger," "Song of the Dale," "Bridal March," "Agnete and the Merman" and "Spring Dance."

The concert closed with a group of three cello solos played by Mr. Sandby with beauty of tone and poetry of interpretation. Particularly effective was his performance of the Spanish dance by Popper. Mr. Sandby was recalled many times and responded with four encores.

Louis T. Grünberg gave valuable support as accompanist.

Mano Zucca Compositions

Another program of compositions by Mano Zucca—that versatile and talented young composer-pianist—was given on Tuesday evening, March 19, at the Abron Miniature. Helena Alberts, soprano; Nicholas Garagusi, violinist, and Miss Zucca co-operated in the rendition of groups of vocal, violin and piano numbers, the composer also playing all accompaniments. Miss Alberts sang especially well the group of children's songs, "The Turkey's Dressing," "The Mystery," "Mother Dear," "Little Chick" and "Goodness Gracious," each one of which has a peculiar charm of its own. Her other songs included "Leaves," with violin obligato; "If Flowers Could Speak," "Speak to Me," "Je veux oublier" (sung in French with good diction), "Eve, and a Glowing West," "Morning," "Love's Coming" and "A Whispering." Nicholas Garagusi, who has recently been appointed concertmaster of the Russian Symphony Orchestra, pleased with his playing of "Novelette," a Chopin étude transcription, and "Ballade et Caprice." Miss Zucca's group of piano solos included her famous "Fugato Humoresque" on "Dixie," a composition which takes immediately; "Valse Brillante" and "Moment Triste."

WEDNESDAY, MARCH 20

Helen Moller, Danseuse

Helen Moller and her ensemble, assisted by the Orchestral Society of New York, Max Jacobs, conductor, gave her third concert of the season at Carnegie Hall, New York, on Wednesday evening, March 20. The program was much the same as her last, containing the following interpretations: "Orpheus" (Gluck), "Mourners," "In the Elysian Fields" and "Dance of the Furies;" suite of four waltzes by Brahms, Dvorák, Strauss and Sibelius; symphonic poem, "Phaeton" (Saint-Saëns); "The Greek Run" (Grieg), and "The Prisoner," done to the Rachmaninoff prelude.

Miss Moller was enthusiastically received by the large audience and was obliged to make numerous reappearances after her dancing. The children, likewise, displayed considerable grace and excellent training, and shared in the honors of the evening.

Mr. Jacobs and his men added to the enjoyment of the program with their fine work, which seems to gain in excellence with every performance.

Merwin Howe, Pianist

Merwin Howe, pianist, was heard in recital on Wednesday afternoon, March 20, at Aeolian Hall, New York, in an interesting program which included numbers by Brahms, Beethoven, Bach-Saint-Saëns, Schumann, Debussy, Oldberg and Chopin. His playing disclosed well rounded and facile technic. A fair sized audience attended, and the applause bestowed upon the young pianist was evidence of the pleasure his performance caused.

Flora Goldsmid, Soprano

Flora Goldsmid, a young American soprano, made her debut in a song recital at the Waldorf-Astoria, New York, on Wednesday evening, March 20. The young lady made an excellent impression. She has a well trained voice of fine quality and big range. Her program was made up of

four groups which comprised songs in French, Italian, Russian and English. Miss Goldsmid received a great deal of applause and numerous floral offerings.

Frances Foster assisted as accompanist. A large and fashionable audience attended.

THURSDAY, MARCH 21

Martha Atwood Baker, Soprano

Martha Atwood Baker, soprano, made her New York debut in recital at Aeolian Hall on Thursday afternoon, March 21, before an audience that filled the greater part of the auditorium. Until recently, Mrs. Baker has made her home in Boston. Throughout the New England field she is well known and in growing demand as a concert singer and recitalist. Judging by the success of her initial appearance here, New York will require the privilege of hearing the young soprano frequently in future.

Mrs. Baker could scarcely have selected a program of greater interest, more novelty or better balance than that presented at her recital. The first group, chiefly French, included "Apporté les cristaux dorés" (Rhéné-Baton), "Flickan knyter i Johannennatten" (Palmgren), "Soir" (Fauré), "Serenade" (Grovelz), "Le Petit Ruisseau" (Fijan) and "Laisse les dire" (Leroux). Chausson's elaborate and appealing "Poème de l'Amour et de la Mer" stood alone as a second number. The final group consisted of Wyman's "Spring Night," Burleigh's "When I Wake," Grovelz's "Mon joli Bateau," Brissand's "Celui que mon cœur aime tant," Turner's "Rain," MacDowell's "The Sea" and Daniels' "Daybreak." Of this group, the audience demanded a repetition of Wyman's exquisite "Spring Night" and Grovelz's "Mon joli Bateau," from a fascinating old French chanson. Burleigh's gripping prayer and Daniels' brilliant paean likewise made a strong appeal. The latter, ending on a high B flat, served as a fitting close of a splendid program.

Mrs. Baker possesses a voice which makes itself felt; it is at once clear, vibrant and expressive. Controlled as it is by superior musicianship and a fine dramatic insight, it never falls short of the requirements of a song, no matter how variant the emotions. As an interpreter, Mrs. Baker excels. She has a mastery of tone color, a control of nuance, a skill in phrase and enunciation that are rarely lacking in effect. Especially true was this of her singing of the Chausson number, a difficult, but beautiful work. And to her vocal assets, Mrs. Baker brings a charm of presence and a personality that are quite in keeping. The audience liked her from the start; there were many flowers and many recalls, and at the close of the program, three encores were required. One of these was a charming song by Richard Hageman, whose splendid assistance as accompanist added much to the pleasure of the entire program. For another, Squire's "Old-Fashioned Garden," Mrs. Baker played her own accompaniments in a thoroughly appealing manner.

Leopold Godowsky, Pianist

Leopold Godowsky's recital in Aeolian Hall, New York, on Thursday evening, March 21, was heard with the closest attention by an enthusiastic audience which lost no opportunity of showing its appreciation of the great pianist's skill and art.

Godowsky's playing is perhaps the most perfect blending of skill and art that the present generation has seen. Those who know most about piano playing are those who marvel most at the undemonstrative ease of Godowsky's infallible execution and at the ingenuous art which he has at his disposal for every kind of musical style. The less the hearer knows about pianists and interpretation the less likely is he to be carried away by the perfection and facility of this man's unrivaled art.

Thursday evening's program was entirely Chopin, mostly the greater Chopin of the sonatas and fantasias. But it mattered not at all to Godowsky whether the work was relatively small or large. He played everything with as little concern for technical and emotional difficulties as the earth has for the production of a blade of grass or a towering oak.

The printed program contained the sonata in B flat minor, sonata in B minor, fantaisie polonoise, polonoise in A flat, six preludes, three mazurkas, a nocturne, a valse and an impromptu. The berceuse and an extra mazurka extended the already long recital.

All the result of this memorable recital is to end in smoke, for it is to be given by the artist to the boys in the trenches, in the shape of tobacco. The boys "over there" may strike as many matches for the tobacco as they wish, but they will never strike a match for the pianist who played Chopin for their sakes in Aeolian Hall last Thursday evening.

Philharmonic Society

A "Request Program" made up the numbers for the 1251st and 1252d concerts of the Philharmonic Society, Josef Stravinsky, conductor, at Carnegie Hall, Thursday, March 21, and Friday, March 22. Bach, Dvorák, Tchaikowsky, Debussy and Wagner constituted the choice of the public, surely showing catholicity of taste, making up an "International Program" by Bohemian, Russian,

French and German composers. Hearty applause followed the dignified Bach-Abert fugue, with its triumphant and unexpected G major close. Double rounds of applause greeted conductor and players after the Dvorák symphony, "From the New World," the entire orchestra rising in recognition of the compliment. The languorous "Midsummer" movement, written when Dvorák was gathering local color in Spillville, Iowa, in 1893, and the brisk movement, went especially well.

That orchestral improvising with its keyless wanderings, known as "The Afternoon of a Faun," by Debussy, found its admirers. Its direct opposite, Wagner's "Meistersinger" prelude, with its noble melodies and far-reaching scope, had the biggest applause of all. An orchestral fanfare to the conductor and still stronger applause followed, showing in some measure the affection felt for the orchestra and its director. It was a demonstration which the performers will not soon forget.

SATURDAY, MARCH 23

Leopold Auer's American Debut

Leopold Auer, formerly one of the greatest virtuosos of Europe and now known as the teacher of half a dozen or more of the greatest living violinists, gave a violin recital in Carnegie Hall, New York, on Saturday afternoon, March 23, before an immense audience of music lovers. Curiosity may have drawn some of the hearers to the concert hall, for it was strange to see an artist who was famous before three-quarters of the Carnegie Hall audience were born and who was working at scales and bowing exercises when the oldest of those present were getting their meals at the original Child's restaurant.

If the best test of good masonry is the length of time the wall will defy the elements, it is equally true that the solid and secure method of playing on a musical instrument or using the voice is the only method that will stand the battering of the years. A number of very great pupils have taught the world to believe that Auer's method of violin playing was a very fine one. And now the master himself, who will be seventy-three years old next June, has proved by his splendid performance last Saturday afternoon that his technical method is indeed as sure and enduring as his brilliant pupils indicated. The frosts of autumn may have touched the brightest flowers of his technical skill as it was in the summer of his powers, but the green leaves of his melodies have acquired the richer hues of scarlet and gold. There is a mellow quality in his tone and a chastened emotional character in his phrases which seem more like the amber light of an October afternoon than the haste and passion of June.

He played old music at his recital, for old music makes less demand on acrobatic skill and perhaps a greater demand on beautiful tone quality than most of the modern violin music. The artist for whom Tchaikowsky wrote his very difficult concerto many years ago began his recital in New York with Handel's sonata in A. He then played the andante from Bach's third sonata for violin alone and the gavotte from the sixth. A concerto by Nardini followed, and then came the G major sonata by Locatelli. A serenade by Haydn, transcribed by Auer, and the finale from the same composer's D major quartet, followed by a chaconne by Vitali, completed the printed program. The extra numbers were minuet from a divertimento by Mozart and a transcription of the "Dervish Dance" from Beethoven's "Ruins of Athens." A closely packed crowd of enthusiasts got as near to the performer as the edge of the platform would permit during his performance of the extra numbers and a great stream of admirers and adventurers began to flow toward the artist's room door when there was no more music to be heard.

It was evident that Leopold Auer would have preferred to play the sonatas and concertos without the cacophonous interruption of handclapping between the movements, but the prevailing fashion in New York of seizing every opportunity to applaud a public performer was not to be lightly changed by a gentle hint from a violinist. He had to succumb and bow.

It is a pity that a number of violinists now before the public do not copy the dignity of manner and quiet pose of Leopold Auer. And be it remarked that an eminent violinist in the audience was overheard to say that the old master today has more skill with his bow than several of his pupils have. It is certain that a few of them could still take lessons in correct intonation to their advantage from Leopold Auer.

Russian Symphony; Powell Compositions

The fifth and last New York subscription concert of the Russian Symphony Society series at Carnegie Hall took place Saturday evening, March 23. The orchestra was as usual under the direction of Modest Altschuler, and the soloist of the evening was John Powell, two of whose compositions were played.

The evening began with a symphonic picture, "The Fire Bird," by Tscherpnin. "The Fire Bird" was a less complicated animal than Mr. Stravinsky's work of the same

RUYSDAEL
AMERICAN BASSO
METROPOLITAN OPERA CO.

LYDIA LOCKE
American Coloratura Soprano

On her return from Florida and Cuba
early next month
Miss Locke will be available for further appearances

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name, but it was delightful music of characteristic Russian type and—something also characteristically Russian—splendidly orchestrated.

John Powell played his first "Rhapsodie Negre" for piano and orchestra, a work in one movement built up on four themes which Mr. Powell had learned from his life in the South. "The Rhapsodie Negre" is well made, interesting and musically. There is a piquancy about it which results from the clever use and development of the characteristic negro rhythms, and the orchestration, modern in style, is excellently done. There are some extremely ingenious and original bits of harmony. The piano is treated on the whole more as an essential part of the orchestra than as a solo instrument. Mr. Powell was very heartily applauded for his work, both as a composer and pianist. The second Powell composition, a suite, "At the Fair," which the composer has already played here with striking success in its original form for piano solo, was heard in an orchestral version. These "Sketches of American Fun," as the composer calls them, are striking little tone pictures, capably orchestrated by Modest Altschuler. The only trouble was that Mr. Altschuler's idiom is very much that of the modern Russians, so that the banjo picker of the final number of the suite would have been located by the unprejudiced ear on the banks of the Volga rather than those of the Swanee River. This number and the "Merry Go Round"—a most ingenious and delightful bit of musical humor—had to be repeated in answer to the insistent demands of the audience.

To end the concert there was a capital performance of the Tchaikowsky "Pathétique," played in memory of the late Willy Safonoff.

SUNDAY, MARCH 24

Philharmonic Society

On Sunday afternoon, March 24, the Philharmonic Society of New York, Josef Stransky, conductor, closed the seventy-sixth season with a request program of Tchaikowsky and Wagner numbers. The works of the great Russian are among the best things which Mr. Stransky does, and his reading of the symphony in E minor, or "fifth," was one that will long remain in the memory of every person in that vast audience which necessitated a Sold Out sign early in the afternoon. Wagner was represented by the prelude and "Glorification" from "Parsifal," the bacchanale from "Tannhäuser," the prelude from "Lohengrin" and the "Ride of the Valkyries" from "Die Walküre." The men were in fine form, and for beauty of tone, perfection of balance and ensemble, it was a program of the very finest. The audience was quick to appreciate and several times during the course of the afternoon, Conductor Stransky caused his men to rise and share the applause with him. This 1253d concert of the Philharmonic virtually brought the New York orchestral season to a most triumphant close.

American Music Optimists

Musical optimists were out in force and the best of spirits on Sunday afternoon, March 24, and filled the ballroom of the Hotel Marseilles, New York, to hear a number of American compositions well rendered by American artists—young artists who stand where the brook of pupil and the river of professional meet. They can hardly be accused of reluctant feet, however, as they all appeared happy and contented to play and sing at the second concert of the Society of American Music Optimists. The program contained a

number of fine songs by Sydney Homer, "Thy Voice Thro' Rolling Drums," "Sheep and Lambs," "Sing to Me, Sing," "Auld Daddy Darkness," "The Sick Child" and "Children's Songs," which must be accorded the first rank among the afternoon's music, probably, though a beautiful song by Max Pilzer and some piano music of sterling merit by Louis Edgar Johns were on the same high level. The concert appeared to give great pleasure to the audience. All the performers were obliged to add extra numbers to their list, and were many times recalled to the platform. Much interest was taken in the young soprano who bears the name of Louise Homer, Jr. It is pleasant to record that the handicap of her mother's prestige as an international artist did not prevent the young lady from showing that she has a musical voice, intelligence, and good training. She was warmly applauded. Dorothy Pilzer, sister of Maximilian Pilzer, the eminent violinist, won the hearts of her hearers with the warmth of her tones and excellent style. Nat Chadwick, Jr., has an agreeable manner and good enunciation of his syllables. The more serious side of the afternoon's music was represented by the piano works of Louis Edgar Johns, whose work both as composer and interpreter gave unbounded satisfaction to all the optimists present.

The program was as below:

Piano solo:
Theme and Variations in F major, op. 3 (manuscript). Louis Edgar Johns

Composer at the piano

Soprano solo:
"Thy Voice Thro' Rolling Drums" Sydney Homer
"Sheep and Lambs" Dudley Buck
"Sing to Me, Sing" Louise Homer, Jr.
Katherine Swift at the piano

Baritone solo:
"Old English Drinking Song" Huntington Woodman
"Banjo Song" Sydney Homer
"Sunset" Dudley Buck
"Invictus" Huyn

Contralto solo:
"Her Violin" Edmund Severn
"Dawn in the Desert" Gertrude Ross
"Ship of Love" Max Pilzer
Dorothy Pilzer
Maximilian Pilzer at the piano

Piano solo:
"Caprice, op. 20, No. 2 (manuscript)" Louis Edgar Johns
"Humming Bird, op. 24, No. 4 (manuscript)" Louis Edgar Johns
Composer at the piano

Soprano solo:
"Auld Daddy Darkness" Sydney Homer
"The Sick Child" Louise Homer, Jr.
"Children's Songs" Katherine Swift at the piano

Bauer and Casals; Joint Recital

A capacity house greeted Harold Bauer and Pablo Casals in joint recital Sunday afternoon, March 24, at Aeolian Hall.

The artists offered an unusually interesting program comprising Brahms' sonata for piano and cello, op. 99; "Kreisleriana," op. 16, for piano, by Schumann; suite in G major for cello by Bach, and Jean Hure's sonata for piano and cello, in F sharp minor.

So much has been said of the artistic and finished work of the concert givers that it is unnecessary to go into detail regarding their performance at this recital. Suffice it to say that the two ensemble numbers were played with perfect balance and beautiful tone color.

Mr. Bauer's musicianly playing of Schumann's "Kreis-

leriana" will long be remembered by all who heard him. Mr. Casals played Bach's suite. He was somewhat handicapped with the strings, particularly the A, which required tuning many times during this number.

MONDAY, MARCH 25

Clara Clemens, Soprano

To say that Clara Clemens, the eminent American soprano, is more artistic now than she was when she first returned to her native land to sing would hardly be true, for her art was of a very high order at that time. But it can hardly be denied that Clara Clemens has a surer hold on the attention and sympathy of her audience than she had, and has improved to a remarkable degree as regards the technical side of her work, the clarity and purity of her voice. At her vocal recital in Aeolian Hall, New York, on Monday evening, March 25, she appeared to be in good voice despite the blustering winds of the blowy month, and the audience warmly applauded her at the end of each group. The old Scotch songs were evidently most in the favor of the audience, partly because the words were not unintelligibly foreign, partly because Scotch folksongs have a pathos of their own, and partly because Clara Clemens sang them so exquisitely. The Russian group was rather turgid, though "The New Day," by Gabrilowitsch, which had an international tang and was not fanatically Russian, had a long round of applause.

No doubt the presence of the composer at the piano and the kind of accompaniment the composer played added materially to the song's success. This statement by no means detracts from the credit due the singer. She had the same invaluable aid in all her numbers, for it is not every singer who can turn a famous concert pianist into an accompanist merely by marrying him.

The program was as follows:

O cessate di piagarmi	Scarlatti (1659-1725)
Un certo non so che	Vivaldi (1678-1743)
Interno all' idol mio	Cesti (1623-1669)
Chi vuol comprare	Jommelli (1714-1774)
Air d'Oriane	Lully (1632-1687)
Ariette	Duguay (1677-1735)
Escouf d'Jeanetto	Dalayrac (1755-1809)
Dans le printemps de mes années	Graun (1749-1833)
Danza, Danza	Durante (1684-1755)
Romance	Tchaikowsky
Parade, Danse	Moussoffsky
An Idiot's Love Song	Gabrilowitsch
The New Day	Arr. by Helen Hopkirk
Old Scotch Songs	
Ye Banks and Braes	
My Love She's but a Lassie Yet	
I'm Wearin' Awa'	
Oh, Charlie Is My Darling	

Janet Bullock Williams in Unusual Program

A thoroughly enjoyable evening was spent by a large audience in Chamber Music Hall, Carnegie Hall, on Tuesday evening, March 19, when a musical travesty on the "Nibe-Lungen-Lied," by Janet Bullock Williams, was given a hearing. As the name indicates, the work is frankly amusing and shows Miss Williams to possess talents of a very high order. The characters were capably enacted by pupils of Miss Williams, who reflected credit upon their instructor. They were Pauline Powell, Elsa Rohde and Ruth Stockwell, Mrs. Clement Elmer, Lettie Carner, Helen Batz, Anna Forssell, Ruth Musgrave, Edna Braun, Viola Larson, Regis Morissay, Burr Coleman, Raymond Hunter, Helen Husband, Miriam Beasley, Margaret Bishop, Elise Ketjen. Special mention should be made of the excellent work of Miss Ketjen.

CHRISTINE LANGENHAN SOPRANO

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WHERE THEY ARE TO BE

Althouse, Paul—Music Festival, Kalamazoo, Mich., May 24, 25; Evanston, Ill., May 27.
 Barstow, Vera—Duluth, Minn., March 31.
 Bispham, David—Philadelphia, Pa., April 11.
 Bove, Domenico—Philadelphia, Pa., April 11.
 Braslaw, Sophie—Evansville, Ind., April 11.
 Dostal George—Lewisburg, Pa., April 11; Lock Haven, Pa., April 12; Williamsport, Pa., April 13, 15; Hazelton, Pa., April 17.
 Galli-Curci—Albany, N. Y., April 29; Wichita, Kan., April 12.
 Garrison, Mabel—With Chicago Symphony Orchestra, Milwaukee, Wis., April 1; Bay City, Mich., April 3; Flint, Mich., April 5; Fitchburg, Mass., April 9; Evansville, Ind., April 11; New Brunswick, N. J., April 12; York, Pa., April 18; Fitchburg, Mass., April 25; Richmond Festival, Richmond, Va., April 30.
 Gates, Lucy—Newark, N. J., April 30.
 Gentle, Alice—Seattle, Wash., May 8.
 Gunster, Frederick—With the People's Choral Union, Boston, Mass., April 28.
 Heifetz, Jascha—Gray's Armory, Cleveland, Ohio, April 17.
 Hempel, Frieda—Seattle, Wash., April 1; Portland, Ore., April 3; Tacoma, Wash., April 5; Omaha, Neb., April 11; Aurora Ill., April 15; Des Moines, Ia., April 16; Concord,

N. H., April 25; Youngstown, Ohio, April 29; Erie, Pa., May 1.
 Hills, Charlotte Williams—Boston, Mass., April 18.
 Kline, Olive—Warren, Pa., April 5; Bluefield, W. Va., April 17; Welsh, Va., April 22.
 Langenhan, Christine—Baltimore, Md., April 2; St. Louis, Mo., April 10.
 Leginska, Ethel—With Chicago Symphony Orchestra, April 5 and 6; Springfield, Mass., May 4.
 MacDowell, Mrs. Edward A.—Chattanooga, Tenn., March 30; Houghton, Mich., April 9; Sedalia, Mo., April 16.
 Matzenauer, Margaret—Cincinnati Festival, Cincinnati, Ohio, May 9 to 11.
 McCormack, John—Evansville, Ind., April 12.
 Middleton, Arthur—May Festival, Kalamazoo, Mich., May 24, 25.
 Morris, Gretchen—Newark, N. J., April 4.
 Morrisey, Marie—Buffalo, N. Y., March 28; North Tonawanda, N. Y., March 29; Boonville, N. Y., March 30; Chicago, Ill., April 1.
 Murphy, Lambert—Handel and Haydn Society, Boston, Mass., March 31; with St. Cecilia Society, Boston, Mass., April 18; Evansville, Ind., April 21.
 Nash, Frances—Dubuque, Ia., May 21.
 Peterson, May—With the St. Cecilia Society, Boston, Mass., April 5.
 Philadelphia Orchestra—Evansville, Ind., April 10.

What St. Louis Said of ROSALIE MILLER SOPRANO

Who won her audience as soloist with St. Louis Symphony Orchestra, March 17, 1918.

FROM THE DAILY PAPERS:

St. Louis Daily Globe-Democrat

Rosalie Miller, soprano, proved to be a most agreeable and cultured singer. Her rendition of "Know'st Thou the Land" ("Mignon") was particularly fine and given in true concert platform style. The singer made a distinct hit with Burleigh's "Bye-Bye" (Negro Spiritual) and La Forge's dramatic "Retreat." Rogers' timely "April Weather" was sung with spirit and free dims.

St. Louis Times

Rosalie Miller, soprano, has a voice rich and strong and she

sings with intellectual taste and fine interpretations.

St. Louis Star

Miss Rosalie Miller, soprano, was soloist. She possesses a splendid voice of flexibility and tonal quality. She sang beautifully and her performance was one of musical merit. In the "Know'st Thou the Land" aria from Thomas' "Mignon," she sang with a display of artistic temperament. A group of songs followed which were well received, the audience being rewarded with an encore—"Passing By," by Purcell.

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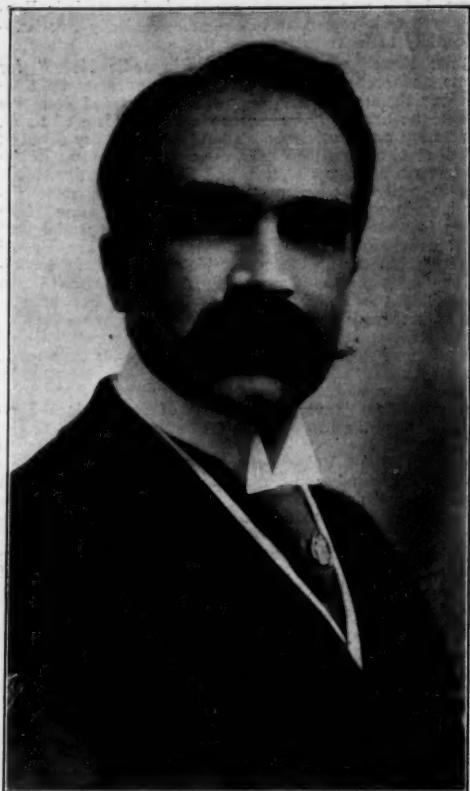


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ARTHUR HERSCHEMANN

Basso, who is re-engaged to sing with the Baltimore Oratorio Society in "The Messiah," on April 2, with a chorus of 500 and the Russian Symphony Orchestra. On April 12, Mr. Herschmann is to be the soloist with the Women's Choral Society at Jersey City, Arthur Woodruff, conductor, when "The Phantom Drum," by James P. Dunn, will be given.

Pyle, Wynne—With Russian Symphony Orchestra, Dayton, Ohio, April 12.

Roberts, Emma—Richmond, Va., April 29.

Russian Symphony Orchestra—In the Civic Music League Course, Toledo, Ohio, April 10.

Silber, Sidney—Omaha, Neb., April 3; Kearney, Neb., April 7.

Smith, Clarinda—Elmira, N. Y., April 16.

Stufts, Mr. and Mrs. Walter Allen—Chicago, March 29; Euterpe Club, Chicago, Ill., March 31.

Sundelius, Marie—With the Wednesday Afternoon Musical Club, Bridgeport, Conn., April 24; Fitchburg, Mass., April 25, 26; Lowell, Mass., May 7; Nashua N. H., May 9, 10; Evanston Festival, Evanston, Ill., May 27.

Tittman, Charles Trowbridge—Bach Festival, Bethlehem, Pa., May 24, 25.

Van der Veer, Nevada—Evanston Festival, Evanston, Ill., May 30.

Warfel, Mary—Altoona, Pa., April 23; Paterson, N. J., April 4; York, Pa., April 18; Harrisburg, Pa., April 22.

Werrenrath, Reinhard—North Shore Festival, Evanston, Ill., May 30; Cincinnati Festival, Cincinnati, Ohio, May 3, 10.

Williams, Evan—Denver, Colo., March 31; Middletown, Conn., April 4.

Wilson, Margaret—Denver, Colo., March 31.

Ysaye, Eugen—Chicago, March 31.

Winifred Christie with Boston Symphony

Rarely indeed does an artist score such unmitigated applause at the hands of the critics as did Winifred Christie, the gifted young pianist, when she appeared as soloist with the Boston Symphony Orchestra. "She has taste and tone and force and an ample technic, and she materially contributed to the enjoyment of the evening by a masterly performance of Liszt's concerto in E flat major," declared the Philadelphia Inquirer, and the Public Ledger of that city spoke of her prepossessing stage presence, stating that "an earnestness of personality, a glowing and vivid womanliness shone in and from her playing, and, while there have been many pianists heard who were more polished, comparatively few are humanly more appealing. The audience liked the player and the playing well and the recalls were numerous." In the American of that city one read that "Miss Christie allowed no portion of the dazzling brilliancy of the concerto to escape unimproved. She possesses an admirable technic and an abundance of force, which is the god of the orchestral pianists. But her playing, notwithstanding, is overlaid with a genuinely feminine quality. She found grace and charm and rounded corners in every measure of the work. To its dramatic moments she gave visual rather than musical expression."

Cesare de Lancellotti, son of Luigi de Lancellotti, who has been the impresario of the opera at the Reale Teatro di Malta for many seasons past, was married at Milan on January 24 to Eugenia Amich.

Ernest Hutcheson, Pianist

Direction: Mrs. Herman Lewis, Inc.

Aeolian Hall, New York

LOTTA MADDEN

SOPRANO

Warmly Acclaimed by the New York Critics in Her Song Recital March 11

TIMES—"One of the Best Soprano Voices Heard This Season."

TRIBUNE—"By All Odds One of the Season's Most Promising Debutantes."

HERALD—"One of the Most Interesting Newcomers Heard All Season."

SUN—"A Singer Above the Average."

New York Tribune

MISS LOTT A MADDEN WINS SUCCESS AT AEOLIAN HALL DEBUT

Lotta Madden, who made her debut yesterday afternoon at Aeolian Hall, displayed a voice of quite extraordinary beauty. It is of mezzo quality and range, being especially rich in the lower registers, but it can compass the higher reaches as well.

Miss Madden showed an extraordinary grasp of style in singing her groups of old Italian, "middle German," modern French and recent American songs. Her enunciation of the various languages is admirable and her releasing of her phrases is charming. She has the ability to color her middle and lower tones in accordance with the mood of her music. The soft nasal quality which she lends to her French songs is especially lovely.

She is disappointing only in her upper tones, which she is inclined to force to the point of harshness. Yet this is a defect which she will doubtless overcome as she matures. Even now she shows a notable interpretive insight and taste, and is by all odds one of the season's most promising débutantes."

New York American

LOTTA MADDEN SINGS FIRST RECITAL HERE

Lotta Madden gave her first New York song recital yesterday afternoon in Aeolian Hall. She is another product of that Far West which has given so much good artists to the East.

To an audience both distinguished and discriminating it was soon made manifest that she is an artist of no common fibre, and that by her intelligence and musical feeling she has penetrated deeply into the essence of song significance.

The audience's reception of her efforts was a sincere tribute to a most deserving singer. A unique feature was that the applause was so insistent many of the selections in the list of eighteen were repeated entirely or in part.

Francis Moore played Miss Madden's piano accompaniments with exceptional skill.

New York Sun

LOTTA MADDEN HEARD

Soprano from the West Makes Good Impression Here

Lotta Madden, a soprano from the West, gave a first song recital in New York yesterday afternoon in Aeolian Hall, before a large audience. She proved to be in many respects a pleasing singer. Her voice is of good quality, she has acquired much control of it and she has taste, as was seen, for instance, in two opening airs by Traetta and Paisiello.

In a group of German songs, which was followed by an encore, her best singing was done in the charming little song "Veilchen," by Cornelius. This



song she had to repeat. Her nearest approach to breadth of dramatic feeling was perhaps in Coquard's "Hai Luli," though here there was some forcing of the upper tones.

If Miss Madden had more freedom in tone emission as well as imaginative coloring, her performance would give substantial pleasure throughout. As it is, she is a singer above the average. Six songs by Mabel Wood Hill closed the list. Francis Moore's piano accompaniments were delightful.

New York Evening Mail

LOTTA MADDEN'S DEBUT

It is not often that a singer so mature in voice and art as Lotta Madden appears in a New York debut. This American soprano, in her recital at Aeolian Hall yesterday afternoon, proved that she already knows much about singing and the interpretation of songs. Her voice is a clear, powerful soprano, well placed, easy in its production and capable of a variety of color.

Miss Madden was equally suc-

cessful in old Italian, German and modern French songs, and closed her program with an unusual group of English settings by Mabel Wood Hill. The chief merit of these compositions lies in their consistently good declamation. Nor is their correctness of accent attained by the sacrifice of melodic line or rhythmic continuity. Moreover, while the musical ideas are not overwhelmingly significant, they never descend to the commonplace or banal.

New York Herald

MISS MADDEN, SOPRANO, PLEASES AT DEBUT HERE

Miss Lotta Madden, a soprano from the Pacific Coast, gave her first New York song recital yesterday afternoon in Aeolian Hall. She is one of the most interesting newcomers heard all season. Her voice is of lovely quality and she uses it with good taste and with skill. Smoothly and with fine singing style she presented old arias of Traetta and Paisiello. Now and then she dragged her phrases out a little too much, but there was

much to admire in the way she presented two songs of Beethoven and three by Cornelius.

Miss Madden's songs for the most part were interpreted with the proper dramatic touch. A group of modern French works and several songs by Mabel Wood Hill completed her program. A moderately large audience attended and received her numbers with hearty applause.

New York Globe

Musical and Dancing Joys of One Busy Day

A soprano singer new to local concert rooms, Lotta Madden, gave a song recital in Aeolian Hall yesterday afternoon. Mrs. Madden has a good voice, which, as produced, tends, when used with any force, toward metallic hardness. In spite of this drawback, Mrs. Madden is a singer of uncommon feeling, generally controlled by taste, and her skill in phrasing is quite above the ordinary. She also has a breadth of style that is unusual save among singers of long experience.

True, at times yesterday Mrs. Madden seemed enamored of slow tempi and forgot for the moment the general design of a song in her endeavor to draw the utmost out of a given phrase. But in Cornelius' "Veilchen" she treated a light song delicately and buoyantly. The audience "encored" it. Her enunciation is in general clear, though her pronunciation of foreign languages is not always above reproach. Altogether a creditable first recital and much to the seeming pleasure of a considerable audience. A rather curious program ranged from archaic Italian airs through Beethoven, Cornelius, and the modern French to six songs by Mabel Wood Hill.

New York Evening Sun

Lotta Madden, who gave a song recital in Aeolian Hall yesterday afternoon, pleased her good sized audience with a soprano voice of more than acceptable quality. Miss Madden is from the West, as are so many of this year's newcomers; it is safe to say, however, that none of them has made a better impression, nor have they used their voices with more nicety and skill.

The Listener.

New York Times

LOTTA MADDEN MAKES HER DEBUT

Lotta Madden, a young and unheralded singer from the West, with one of the best soprano voices heard this season, made her debut at Aeolian Hall yesterday afternoon. She reminded many hearers of Florence Hinkle in respect of vocal quality and purity of style, especially in old Italian airs of Traetta and Paisiello. There were songs by Beethoven and Peter Cornelius, Debussy, Chausson, and others, and a final group by a New York writer, Mabel Wood Hill. Miss Madden was assisted at the piano by Francis Moore.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

The Government appears to think that it is necessary to wind up the Swiss movements of Dr. Muck.

There is no truth, says Town Topics, in the report that Secret Service men went to the Philharmonic concert here last week, to get finger prints of Wagner and Beethoven.

John McCormack, who is featuring one of the best of the war ballads, "God Be with Our Boys Tonight," sings the song with a special fervor in these days, when its text and sentiments are so particularly appropriate.

Those who knew the late Gaston Sargent, the American bass who passed away last week at St. Augustine, Florida, will realize that the musical world has lost in him not only an artist of ability, but an upright, honest and amiable gentleman.

The MUSICAL COURIER hears that Chaliapine, the famous Russian bass, is likely to sing in America during the season 1918-19. From the same source it is also learned that Karakush, the well known Russian operatic baritone, and his wife, Popova, a soprano, intend visiting America.

Last Wednesday evening Pasquale Anato played a forty-year-old Napoleon in "Mme. Sans Gène," and on Thursday he was forty years old himself, ten years older than when he first came to the Metropolitan, and twelve older than when he first went to work for Gatti-Casazza at the Teatro La Scala in Milan.

Spring is moving time not only for households, but for artists as well, who have a habit of abandoning the office of one manager to move into that of another. Mischa Elman (as this paper announced exclusively two weeks ago) moved out of the Metropolitan Musical Bureau and into that of R. E. Johnston, as stated in an announcement made by that manager in last week's MUSICAL COURIER. Other artists who have migrated this spring are Mme. Barrientos, from the Metropolitan Musical

Bureau to Mrs. Sawyer; Reed Miller and Nevada van der Veer, from Loudon Charlton to Haensel and Jones; Maurice Dambois, from Daniel Mayer to Loudon Charlton; Gabrielle Gills, from Loudon Charlton to Kingsbury Foster.

Just as the MUSICAL COURIER goes to press, the cable brings the sad news of the death in Paris of Claude Achille Debussy. He had been seriously ill for the last three or four years, so his death was not unexpected. He was in his fifty-sixth year. His name will long be remembered as that of the originator and principal exponent of the modern French school.

The St. Louis Symphony Orchestra is in trouble again, and faces the question of its future existence. We are inclined to think that the orchestra would benefit by a thorough reorganization on purely American lines. In case of such a reorganization from top to bottom, it would be well for St. Louis to remember that one of her native sons, Theodore Spiering, is a conductor who would be a credit to any symphony orchestra in the world.

Giulio Gatti-Casazza, at the close of the matinee of Saturday afternoon, personally congratulated both Charles Wakefield Cadman and Henry F. Gilbert on the success of their works. He also invited Mr. Gilbert, in view of the fact that his ballet-pantomime has been so well received, to submit a one-act opera for the coming season, and Mr. Gilbert promised to have one ready for examination by September.

A strike of union musicians in New York appears to threaten as the MUSICAL COURIER goes to press. The Local Union No. 310 of the American Federation of Musicians, now holding its annual meeting, is expected to make demands for much higher wages for theatre orchestras. A meeting of the United Managers' Protective Association was scheduled for Tuesday afternoon to consider the matter, but a decision was not arrived at until too late for this issue of the MUSICAL COURIER.

The MUSICAL COURIER learns that the same committee which gave the highly successful War Savings Stamp concert at the Metropolitan on March 12 is planning for a huge outdoor musical performance at the Polo Grounds, New York, early in June. The idea is to employ a chorus of 10,000, including school children and some of the leading soloists of the country. An American conductor of international fame will be principal director of the huge forces. Further details of the plan will appear in an early issue of the MUSICAL COURIER.

Nothing is finer than to be able to share in the appreciation of the success of Charles Wakefield Cadman with his new work "Shanewis." Here is a composer who is truly American. He was born in this country, and received his entire musical education here. In fact, he is almost wholly self-taught. A poor lad, he was brought up in commercial pursuits, and gave them up to turn to music for pure love of it. It is indeed most gratifying to see such earnest labor and persistence at last crowned to such satisfactory rewards! Our heartiest congratulations to Cadman!

The American Society of Singers announces that it expects to give another season of four to six weeks of opéra comique in English in New York during the coming fall. In addition to repetitions of several works already in its repertoire, a number of novelties will be produced, including Rossini's "Signor Bruschino," Bach's "Phoebus and Pan," Mozart's "Il Seraglio" and "Così Fan Tutti," Offenbach's "Marriage by Lanterns," and Henry Hadley's opera "Bianca," the work that won the \$1,000 prize given by William Wade Hinshaw for the best opera written by an American composer.

Never was the truth of the saying that "art is long" brought home to an audience more directly than at the recital of seventy-two year old Leopold Auer, still master violinist and dean of violin pedagogues, at the Carnegie Hall recital last Saturday afternoon. His tone was as perfect as it was half a century ago, perhaps even more refined. And no master, it can be safely said, ever had so distinguished a gathering of famous pupils to listen to him as those who filled the boxes, welcoming and applauding him through the afternoon with never-ending, genuine, heartfelt enthusiasm and gratitude.

PARTELLO AND HIS VIOLINS

D. J. Partello, the noted violin connoisseur and collector of Washington, D. C., can say with Mark Twain, "Reports of my death are greatly exaggerated." In our article entitled, "Two Violin Connoisseurs," published with the new photograph of Leopold Auer and Arthur M. Abell in last week's issue of the MUSICAL COURIER, we referred to the "late Dr. Partello" and stated that his daughter, Mrs. Abell, had inherited his famous collection of violins. Mr. Abell himself informs us that this is an error; that Mr. Partello is alive and in the best of health, and that Mrs. Abell, who has just returned from a visit to her distinguished father, says that he has never enjoyed his wonderful collection of instruments more than at the present time, and that it is a pleasure to see his youthful enthusiasm in handling, playing upon and commenting on these rare old masterpieces.

DR. MUCK ARRESTED

The Federal authorities undoubtedly had very good grounds on which to order the arrest of Dr. Karl Muck, conductor of the Boston Symphony Orchestra, or they would not have taken him into custody. But entirely aside from the question of his guilt or innocence of pro-German sentiments and utterances, it is a good thing to have him removed at this time from directorship of so eminently an American institution as the Boston Symphony Orchestra. We understand that Doctor Muck offered his resignation several months ago, but that Major Higginson refused to accept it. This was unwise on his part as was the threat which—perhaps falsely—he is said to have made to disband the orchestra if Muck's removal was insisted upon. There is no question of the splendid Americanism of Major Higginson. He proved that long ago in his Civil War record and in his philanthropic support, not only of the splendid Boston Orchestra, but of many worthy institutions of a charitable nature to which he has always been a liberal contributor. We are confident that that same patriotism will lead him to continue the magnificent band which he founded and has supported, the premier orchestra of the world. There are enough competent conductors with pro-American sentiments who can direct it as well as Doctor Muck. And there is no room today for any Doctor Mucks at the head of the Boston Symphony or any other musical institution.

METROPOLITAN MOVIES

It will be a long time before the last quiet chuckle is chuckled over the predicament in which the Metropolitan Opera House authorities found themselves last week in connection with their announcement that the house had been leased for the summer for moving pictures, followed three days later by a hasty contradictory statement.

On economic grounds the directors of the Metropolitan Opera Company would certainly be justified in leasing the house for the summer. Aside from the reduction of the expenses of the company itself by the amount of the lease, it would have meant employment for a considerable portion of the house personnel during the summer. But it was evident from the cautious, almost shame-faced, language in which an elaborate camouflage was thrown about the simple announcement, that the authorities, themselves suspected the admittance of the movies to a house which heretofore, during the entire time of its existence, had been devoted to musical art, was bound to arouse considerable criticism. Their suspicions were justified. It aroused not only criticism, but the idea that the same proscenium which had revealed to the world such artists as Sembrich, Lehmann, Nordica, Eames, Fremstad, the de Reszkes, and Plançon, not to mention gentle Mr. Caruso, and some more of the famous present day artists, was to exhibit Douglas Fairbanks, Fatty Arbuckle, Charlie Chaplin, and their fellow artists of the film (including as promised by the American, the Katzenjammer Kids), appealed very strongly to the newspaper writers as a legitimate subject for ridicule—and they ridiculed it.

On Saturday evening, after a meeting of the directors of the Metropolitan Realty Company had taken place in the afternoon—it may or may not have been a coincidence—a notice was given out saying there would be no movies at the Metropolitan during the summer, and offering what appeared a very lame explanation for the same.

Whatever may have been the real explanation for the sudden change of mind, the decision was a correct one.

VARIATIONS

By the Editor-in-Chief

Sinking the Probe

An article of surpassing interest is quoted by Philip Hale in the Boston Herald of recent date, from the London Pall Mall Gazette of February 5, 1918. The screed begins with this citation from George Meredith's "The Idea of Comedy and of the Uses of the Comic Spirit," written in 1877:

"I am mindful that it was in Germany, when I observe that the Germans have gone through no cosmic training to warn them of the sly, wise emanation eyeing them from aloft, nor much of satirical. The French controversialist is a polished swordsman, to be dreaded in his graces and courtesies. The German is Orson, or the mob, or a marching army, in defence of a good cause or a bad—a big or a little. His irony is a missile of terrific tonnage; sarcasm he emits like a blast from a dragon's mouth. He must and will be Titan. He stamps his foe under foot, and is astonished that the creature is not dead, but stinging; for, in truth, the Titan is contending, by comparison, with a god." And he adds: "Heinrich Heine has not been enough to cause them to smart and meditate."

The Pall Mall writer turns from his contemplation of the Germans' lack of comedy to the subject of music, and particularly Richard Strauss', and alludes to him as the only decadent in music, a more or less correct estimate if Stravinsky, Schönberg, Debussy, Satie, Ravel are regarded as tonally normal and given a clean bill of health pathologically. Strauss has tried to debauch music, says the Pall Mallist, as Stuck has tried to debauch painting, and as Klinger has tried to debauch sculpture. Nevertheless, Stuck created a profound impression upon artists, and Klinger's "Beethoven" is one of the most powerful marble expositions of the great master's features and personality. Strauss, Stuck, and Klinger are accused of working not for the satisfaction of a craving "simple, sensuous, and passionate," but elaborate, intellectual, and frigid. In the tone poems of Strauss, says the estimator we are quoting, one finds an orgy of the brain, at once idealistic and gross, a perversity which proceeds from impotence and culminates in that emphasis which is worse than vice, because it is vulgar.

The complainant admits that Strauss delights him with his orchestral effects, and he freely admits the German's technic as being of incontestable value. He even acknowledges that Strauss has a genius for technic, but employs the inartistic system of calling attention from the thing itself to the way in which the thing is done.

Germany's Musical Failure

Of vital sincerity, there is none in Strauss music, says our critic. While he discovers force, tenacity, determined grip, constructive power in the Strauss output, nevertheless he notes also that the main ideas are not great, are exterior, lifeless, manufactured.

Germany has done great things "in poetry, philosophy, art, but it has done nothing supreme except in music." Furthermore:

Durer created a very German kind of beauty; philosophers from Kant to Nietzsche have created system after system of philosophy, each building on a foundation made out of the ruins of the last. Goethe gave wisdom to the world by way of Germany. But Goethe, excellent in all things, was supreme in none; and German beauty is not universal beauty. In Beethoven music becomes a universal language, and it does so without ceasing to speak German. On the whole, Germans have not been ungrateful. But they have had their ways of expressing gratitude.

As a climax, the Pall Mall article attacks the Klinger "Beethoven" unmercifully, because he is represented as "a large, naked gentleman, sitting in an emblematical armchair, with a shawl decently thrown across his knees." In this piece of sculpture there are concentrated "all the evil tendencies, gross ambitions, and ineffectual energies of modern German art."

The parting shot is this: "During his lifetime, Beethoven suffered many things from his countrymen, and now that he is dead they cannot let him alone in his grave, but must first come fumbling with heavy fingers at his skull (we are told its weight), and then setting up those dishonorable monuments in his honor."

How Music Is Rewritten

Often one reads with amazement and admiration of the things critical commentators hear and describe in the works of composers who thought they were creating merely music. For instance, there is Lawrence Gilman's "Nature in Music," in which he describes MacDowell's "Sea Pieces" for piano.

Gilman says: "They present a composite picture of the sea that is astonishing in its variety and breadth. Here is genuine sea poetry—poetry to match with that of Whitman and the author of 'Thalasseus' and 'A Channel Passage.' The music is drenched with salt spray, wind swept, exhilarating; there are passages in it through which rings the thunderous laughter of the sea in its moments of cosmic and terrifying elation, and there are pages through which drift the sun painted mists, or wherein the ineffable tenderness of the ocean under summer stars is conveyed with a beauty that is both magical and deep."

As a matter of very prosaic fact, we know and like the "Sea Pieces," but we never thought them drenched with salt spray, or wind swept, and we failed to notice the drift of sun painted mists, and all the other marvelous things spoken of so beautifully by Mr. Gilman.

That only goes to prove that either there are no such phenomena in the MacDowell pages, and we have not the imagination necessary to supply the missing poetic images, or else there are such manifestations, and we have not the perspicacity to discover them.

We love to read such descriptions as Mr. Gilman's, but even while we fall under their spell, we never quite lose the suspicion and the fear that, once started on their fascinating verbal adventures, such rhapsodical writers become intoxicated with their own romantic wanderings and create illusions that stray infinitely afield from their own original thought and the actual intention of the composer.

The old question again obtrudes itself, whether music should exert a direct and definite tonal effect, or stimulate the imagination (and the vocabulary) by suggestion thereby being many things to many listeners. It is a question which Adam and Eve probably discussed amicably after dinner while digesting the apple; it is a question which the famed last New Zealander probably will be arguing angrily with the ultimate Fiji Islander.

Ye Music Editor

The reason for his happy smile
Is that the phone rings all the while—
And breaking up his perfect ease
Come earnest questions such as these:
"How old is Nellie Melba now?"
"Did she and Farrar ever row?"
"Who wrote 'Shanevis d'Or,' I pray?"
"How much should a contralto weigh?"
"In what key is the A flat march?"
"Should singers eat more fat than starch?"
"Do concerts pay in Baraboo?"
"In 'Trovatore,' who is who?"
"I beg, where does Belle Canto live?"
And does she still instruction give?"
"Will you please tell me where to try
A Galli-Curci seat to buy?"
"What was the first tone ever heard?"
"Is 'Götterdämmerung' a bad word?"
"Will Wagner's operas come back soon?"
"What kind of beast is a bassoon?"
"Are bustles worn at concerts much?"
"What pianist has the cutest touch?"
"Is potpourri cooked in a pot?"
"F. Chopin's German, is he not?"
"Of all the instruments and voice
The ukulele is my choice."
"How much does Muratore get?"
"Has Muzio sung Turiddu yet?"
"Fritz Kreisler's in an awful fix."
"Who sang Thais in '06?"
"Must students pay the war tax too?"
"Is John McCormack not a Jew?"
"The moths are in our piano case."
"Could you tell me if I'm a bass?"
"Do you think Heifetz is so great?"
"Don't I sing just as well as Teyte?"
"Oh, Bauer is my piano pet."
"Is Gounod writing music yet?"
"What's in the cup that Tristan drains?"
"What gives Amfortas those queer pains?"
"Your paper no want print my face
You t'ink maybe eet ees disgrace?
Me big-a-man, ah! what de use?
Me shave de great Enric' Carus!"

Wanted—a War Symphony

Under the foregoing caption Henry Malherbe, in his article "Our Friend Music," in *The New France*,

calls on composers to set to music the drama, the sorrow, the glory, the contrasting fury and gentleness of the world's war. "What musician," asks Malherbe, "will interpret the abdication, the savage resignation of our men—their wild delirium, their humble or exalted courage, their voluntary or forced disdain of death or happiness? . . . Who is to render this atmosphere beaten by brutal sounds, the prolonged clamor of cannon, the zipping of bullets like the strumming of a mandolin, the measured, repeated echoes of the obus which leap over the valleys, the roaring of motors, and then whirlwind stifled harmonies, and then the brief, mortal silences and the panting of men weary of life?"

A touching description of a concert, "en repos," back of the French lines, is given by Malherbe:

In little verdant corners where the far rumblings of cannon resemble the incessant drone of the sea, the men get together and hold their concerts with a fervor of enthusiasm that only hearts aching with realities could show . . .

A strange, animated and multi-colored audience—the colonel of the infantry and his staff, a commander of tirailleurs with parchment like face, wearing a scarlet fez; melancholy and discreet officers—infantry, cavalrymen with elegant attitudes, black soldiers from the Antilles and the Reunion, with eyes swimming with homesickness; artillerymen—doctors and infantry young—young and old, all heaped up on the benches. Some of them climb to the upper edge of the vast doorway . . .

When the first measures of Beethoven's "Quatuor" arise amid attentive silence no one thinks of the nervous soldier musicians, who seem ill at ease in their tight, worn, faded uniforms. The phrases, filled with serenity and love, submerge every soul in a flood of gentleness; the animal torment of the fight is indeed far away.

There is a short entr'acte, during which Lieutenant P_____, transported with delight, says:

"It is understood that we will retake Alsace-Lorraine."
"I demand that we also annex Beethoven," some one said.

"And Wagner," added another.

"No, he is too much of a Teuton."

The simple, grave "Sonata" of Franck rises, flows and glides away like limpid water springing from the earth. The best and most wholesome in the men rises to the surface, soars and sings with this candid melody. The men who are listening here have seen countless brothers fall, weltering in blood. They have lived on a sea of murder and ferocity, yet here they are like so many virtuous children. . . . We depart for our encampment happy and better men, like pensive and pardoned pilgrims.

An Hour with Auer

FIDDLE-FADDLE IN ONE ACT

As It Might Have Been and Probably Was

Persons

Prof. Leopold Auer	Celebrated Violin Pedagogue
Sascha	Waiter at XX Hotel
Thomas Spopinjay	Proud Father
Nicolo Paganini Spopinjay	His Son

Place—Room 409, XX Hotel, New York.
Time—The day Prof. Auer landed in the metropolis.

[Enter Prof. Auer, and Sascha, former carrying violin case, latter bearing bags, rugs, hat box, etc. Prof. A. sinks into comfortable chair.]

Prof. Auer (contentedly)—Ah, goodbye Petrograd, hello New York.

Waiter (rubbing his hands)—Yes, Your Honor.
Prof. Auer—When did they have the latest revolution here?

Waiter—In 1775, Your Excellency.

Prof.—Thank Heavens. Are you a Bolshevik?
Waiter—No, sir, I'm a waiter.

Prof.—Good.

Waiter—Yes—a good waiter, Your Reverence.

Prof.—Why do you give me those ridiculous titles?

Waiter—Because I admire you so transcendently, Your Grace. I bow before you. I kneel to you (does so). You are the great Professor Leopold Auer. You are the Pope of the Violin. I, too, adore the violin. I had hoped to become—

Prof. (in alarm)—What—a violinist?

Waiter—Yes, Your Lordship. You see, I asked the hotel management to let me wait on you hand and foot; I—

Prof. (hurriedly)—They tell me you're the best waiter among the violinists. Get me something good to eat—a big steak.

Waiter—Sorry, it's meatless day.

Prof.—Well, a pancake.

Waiter—Sorry, it's wheatless day.

Prof.—All right, I'll fast, but I won't freeze. Please turn on the radiator.

Waiter—Sorry, it's heatless day also.

Prof.—Great Stradivarius! Bring me a drink, then.

Waiter—Not without food—it's Sunday.

Prof.—What a country; what a country!

(Phone rings; waiter answers.)

Waiter (to Prof.)—An interviewer from a morning paper,

THE BYSTANDER

Nothing has interested me more this winter and last than to read of the success won in the first theatres of Italy by my good friend Charles F. Hackett, the tenor, who sings there under the name of Carlo Hackett, and is, by the way, a brother of Arthur Hackett. A third brother, George, who is in the Army Medical Corps, also has a tenor voice, I hear, making it unanimous in the Hackett family.

I have not seen Charlie for almost three years now, when we came back from Italy together on the "Principe di Udine," as comfortable a ship as ever sailed the Atlantic. I sincerely hope that it has not suffered the ignominious fate of being scuttled in the dark by some unfriendly torpedo. It was a pleasant company on that trip. There were a number of American Red Cross nurses—"cross red nurses," as the ungentlemanly boys used to call them—who had been on voluntary service down in Serbia. Splendid women, those! Sir Thomas Lipton had just brought them from Salonica around to Naples on his yacht, the Shamrock, and they were all very much pleased with the kindly old gentleman. Harrowing tales they had to tell of conditions there and of the work that they had to do—though not in a complaining way, mind you. They had some cheerful snapshots, showing Serbians down with the typhus being brought into the hospital enclosure by the cartful, with two oxen on each cart so as to get them there in a hurry!

If I remember the figures right, twenty-one of these nurses had been in Serbia, and of these twenty-one, eighteen had had a touch of the typhus. Thanks to the nursing and special sanitary care, only one of the eighteen died, and she more as a result of a complication of other diseases than from the typhus itself.

But to get back to Friend Hackett. He is scheduled, I believe, to come over and sing for us at the Metropolitan beginning next season, and nobody will be happier to welcome him than I. Just for fun, one morning I sat down before breakfast—fact—at the keyboard of my trusty Corona, and dashed off a little poem about him founded on an incident which almost might have taken place, only it didn't. I ran across this poem a day or two ago, and am going to take the liberty of printing it here, despite your objections. Here it is:

THE MIGHT OF MUSIC

(A Tale of the High C's)

It was a calm and peaceful day
On "Principe di Udine."
A steamer fine which ploughs the sea
'Twixt 'Merica and Italy.

The sailors out on the jibboons,
Were piping horns to horn-pipe tunes;
The passengers, upon the decks,
Gazed out upon the sea for wrecks;

Or joined in heated spelling matches;
Or watched the porpoise porpoise in batches;
Or went to view upon the bar.
The hulks that oft there stranded are.

For fear of dreaded submarine—
The passengers were but eighteen—

WHAT THE JURY THINKS

[Editor's Note: The attached examples are excerpts of criticisms taken from the daily papers of New York City, and are literal quotations, with not one word added or changed by the compiler.]

Herman Sandby (Cello Recital)

Evening Mail

Mr. Sandby has his moments of the peculiar noises by which cellists are accustomed to worship the god "Technique."

Evening Post

Besides executing feats of technical skill and agility worthy of the cleverest player of the violin (on which such things are very much easier than on the violoncello) he struck chords (both literally and figuratively) which gave great pleasure to the most fastidious of his hearers.

Musical Art Society (Choral)

Evening World

Never has there been better unison of all the choirs or finer finish in their united production.

Evening Mail

This music is all well worth singing but it needs a finished interpretation to make it effective, and this it did not receive.

Tribune

The failure of Lawrence Haynes to realize the possibilities of the solo part destroyed much of its effect.

Lambert Murphy (Song Recital)

Tribune

He was most successful in Foundrain's "Chevauchee Cassaque," for vocal power is not his and to obtain it he resorted to an unfortunate forcing of his upper tones.

Sun

He gave most satisfaction in those of his numbers which did not demand dramatic intensity of utterance, for as soon as he put more than ordinary pressure on his vocal cords, his tones, so softly insinuating and expressive in mezzo-voice, became somewhat fibrous and hard.

Clara Pavolsky (Song Recital)

Sun

Her voice served her very well as she adapted it to her purpose by means of accent and phrasing.

Evening Mail

Her voice has the typically Russian emotional quality, but little roundness of tone expected in a contralto.

"Rigoletto" (Metropolitan)

Tribune

"Rigoletto" was repeated last night at the Metropolitan with the usual cast.

Sun

The cast last night showed some changes.

Galli-Curci (Song Recital)

Times

Later she turned and sang directly to the thousand on the stage.

Tribune

Some 600 persons were seated behind her on the stage.

MUSICAL COURIER

Among them, as the list rehearses,

One tenor and five Red Cross Nurses.

But suddenly far in the distance,
A cloud bank gathered with insistence;And soon the wind began to roar
As it had seldom souther before.A wave of most appalling size
Advanced upon the trembling prize.

The Nurses threw them on their knees

And cried unto the Tenor "Please,

"Unless the tempest you assuage,
To it the centre of the stage.

You'll have to yield! Oh, rescue we we

From this most high and mighty sea!"

"A high and mighty sea!" he cried—

While cold contempt his accents dyed—

"What! Rescue you? Of course I will!

My C is higher, mightier still!"

"Then, facing the advancing scourge,
A trumpet C he let emerge

Which leapt upon the threatening wave

And through it clear a pathway clave.

The steersman put "hard down" the wheel.

The ship, upon an even keel,

Following the path blazed by the tone,

Passed safely through the danger zone.

About the songster brave, undaunted,

The nurses stood and loudly chanted

"Praise be for that delivering racket!

Three cheers for Tenor Carlo Hackett!"

* * * *

It is too bad that the Metropolitan called off the movies after all, for some of us spent a recent evening thinking up titles for the pictures. For instance, Mrs. Tellegen, Gaby Deslys and Mrs. Langtry, "the Jersey Lily," in a screen version of "The Love of Three Kings;" "The Old Guard" or "Four Weeks Between Two Fires," arranged jointly by Gatti-Casazza and Campanini; "Kept in Garrison" or "Never in Active Service," also by Mr. Gatti; "Oh, How We Miss You!" dedicated to Elman by the managers of the Metropolitan Music Bureau, and "We Need the Money" or "Palms That Itch from Habit," by the Metropolitan directors.

* * * *

James Huneker, who first won a name for himself with his column "The Raconteur" in the MUSICAL COURIER, was over at the Metropolitan one morning not so long ago, listening to the dress rehearsal of some new work. I had not seen him for some time, so we had quite a chat, during which he referred to the fact that the Metropolitan officials are very sensitive to criticism, and very strong indeed in their objection to it.

"Why," said he, "you know I do not get into this house very often nowadays, and somebody whom I did not recognize was singing one of the minor roles; so I went up to Eddie Ziegler and said to him:

"Who is that son of a gun singing such and such a role? What do you think his reply was?"

"Mr. Huneker," said Eddie to me, drawing himself up to his full height, "we have no sons of guns in this house!"

"You see," added Huneker in conclusion as I started to go, "it is just as I told you. They absolutely will stand for no sort of criticism here."

BYRON HAGEL.

World Some 600 enthusiasts were grouped about the soprano.

Tribune (See preceding)

Sun The poorest singing was heard in some of the songs. In Massenet's "Le Crepuscule" the soprano sang the last two notes of each stanza flat.

Sun (See above)

Evening Sun This one (audience) heard her sing in her best voice with few wavering and only one false note to end an aria.

Sun

Brooklyn Daily Eagle All in all there were 6,800 people in the house.

Evening World Amelia Galli-Curci gave a recital at the Hippodrome yesterday afternoon before 6,500 people.

New York Symphony (Hofmann, Soloist)

Evening Mail Mr. Damrosch opened his program with Elgar's first symphony, an impressive work.

Sun

World It is "musical beef" clear through and wears well.

Sun

Mr. Hofmann never once lost sight of the powerful sweep and poetic beauty of the whole.

L'Amore dei tre Re" (Metropolitan)

Sun Mr. Caruso was admirable in his vocal treatment.

Tribune

Singing over a cold last night, Signor Caruso delivered superbly the entrance air of Aviso, as he did again the impassioned declamation of the death scene at the close.

Globe

Mr. Caruso infused the role with passion and to spare.

Sun

Miss Muzio was a beautiful figure as Fiora.

American

Her portrayal was heavy, stolid, cumbersome.

Evening Sun

Mlle. Muzio, who was too physical in all she did, by no stretch of the imagination could be said to suggest the Princess Fiora.

Sun

She did not sing it (the role) smoothly at times when smoothness would have been admirable.

Sun

(See above) *Herald* *She sings the music well.*

He (Moranoni) gave life to the score and brought out its many lovely colorings skilfully.

Globe

She sang the part with much tonal beauty.

Evening Mail

She sings the music well.

American

The orchestra under Moranoni's relentless vigorous and inelastic direction played crudely, roughly, boisterously.

I SEE THAT—

Cadman's "Shanewis" was given a most successful premiere at the Metropolitan.

Dr. Karl Muck has been arrested.

President and Mrs. Wilson attended the opening performance of the San Carlo Opera in Washington last Monday.

Arthur Herschmann has been re-engaged with the Baltimore Oratorio Society.

John Powell's ancestor was on Washington's staff. Composers and singers will be the guests of the Rubenstein Club at the Rosa Raisa recital.

According to the Los Angeles Tribune, Frieda Hempel's nom de "drum" is Donizetti.

Mabel Beddoe sang at Sing Sing.

Philip Spooner entertained in honor of Lieutenant John Philip Sousa.

Lenora Sparkes has been studying and coaching with Yeaman Griffith.

Claudia Muzio will wear a Tafel gown when she sings in Verdi's "Requiem."

Chicago had an interesting series of noon time organ recitals.

Gaston Sargeant is dead.

Clarence Lucas says that in the musical world of New York at present Leopold Auer is the lion of the hour.

Christine Langhan will sing "The Messiah," on April 2, in Baltimore with the Baltimore Oratorio Society.

John McCormack is having great success with Boosey & Company's publication, "God Be With Our Boys Tonight."

Mrs. Thomas J. Preston (formerly Mrs. Grover Cleveland) has requested that Mana Zucca's "Fugato Hu-moresque" be played at a meeting of the Women's University Club of New York.

Mr. and Mrs. George C. Jell are the proud parents of a little daughter.

Arthur A. Penn was formerly a musical and dramatic critic of a number of English daily newspapers.

There will be no movies at the Metropolitan this summer after all.

Louise Homer, Jr., sang for the American Music Optimists.

Henry F. Gilbert's "The Dance in Place Congo" scored a remarkable success at its Metropolitan première.

Leopold Auer made his American debut last Saturday at the age of seventy-two.

The 1917-18 season was the most disastrous in the history of the Chicago Opera Association.

Vera Kaplan Aronson made a record trip to Denver.

Maria Barrientos has been re-engaged at the Metropolitan.

Anna Case is soon to be seen in the movies.

A huge outdoor performance is being planned to be given at the New York Polo Grounds in June.

Edgar Schofield is now with Haensel and Jones.

Mr. and Mrs. Arnold Volpe gave a reception for Leopold Auer.

Henry Schradieck, one of the oldest and best known of violin pedagogues, died on Monday at his home in Brooklyn.

Gretchen Morris is a gold medalist at the Cincinnati College of Music.

Arthur Shattuck is to take a much needed rest.

The National Federation of Music Clubs will offer a \$5,000 prize for an oratorio.

Marie Sidenius Zendt will give her tenth consecutive annual recital in Elgin, Ill., on Easter Sunday afternoon.

Mathieu Haselmans has been engaged as conductor of the Chicago Opera Association.

It is reported that Chaliapine is likely to sing in America next season.

The Lexington Opera House was sold at auction.

Cleofonte Campanini will sail for Europe next week.

The Bracale opened its season at San Juan with "Aida."

The American Society of Singers announce another season of Opera Comique in New York next fall.

The Herald estimates that \$600,000 has been paid in New York this season for orchestral concerts.

Eddy Brown and his teacher, Leopold Auer, are to give recitals on April 14, in Chicago, and on the same day, another Auer pupil, Toscha Seidel, will play at Carnegie Hall, New York.

Rudolph Ganz played accompaniments for Auer on his (Ganz) nineteenth birthday.

Claude Debussy died in Paris, March 26.

George Fergusson learned to speak Russian while at the German internment camp at Ruhleben.

F. Lyman Hemenway is dead.

John R. Hattstaedt has joined the colors.

The two little daughters of the Chinese Minister to Cuba can sing all the verses of "The Star Spangled Banner" in their native language.

Pasquale Amato was forty years old last Thursday.

Mischa Elman is under the management of R. E. Johnston.

Montreal wants Max Rosen again.

Frothingham office activities have been suspended until after the war.

Yolanda Meroé hates hotel life.

Alice Sjöslund was singing Micaela in Scherbin when word came of America's entry into the war.

Sam S. Losh, who is at Camp Bowie, has an order which enables him to call out at any time a battalion or regiment for special work in singing.

Alfred Hertz was seen at the Metropolitan opera last Monday night.

Forty-seven concerts were given by the San Francisco Symphony Orchestra this season.

Housley's "Omar Khayyam" will be given its first performance in New England at the Nashua (N. H.) Music Festival early in May.

Florence Easton made her debut as Nedda, scoring a real triumph.

Frederick Stock's "Overture to a Romantic Comedy" received its first performance at a recent Chicago Symphony Orchestra concert.

Permeila Gale says that her music "has never brought me such happiness and such rewards" as it has by singing for the soldiers.

Mme. Armand Cailleau, formerly of the Paris Opéra Comique, gave the first musical program at Camp Fremont, which has recently opened Y. M. C. A. rooms.

H. R. F.

MUSICAL COURIER

March 28, 1918

OBITUARY

Giorgio M. Sulli

In the death of Giorgio M. Sulli, which was announced in last week's issue of the *MUSICAL COURIER*, the musical world loses one of its ablest members and finest gentlemen. A man about fifty-five years of age, Mr. Sulli had taken optimism for his motto and adhered most faithfully thereto. This characteristic, combined with apparently robust health, caused the suddenness of his death to be even more of a shock than it would have been otherwise. Monday, he complained of not feeling well, which was in itself significant, since he never allowed minor ailments to disturb him, and that evening, March 18, he passed away suddenly with apoplexy. A Masonic funeral was held on Thursday morning, March 21, which was very largely at-

tended, including many musical celebrities, among them members of the Metropolitan Opera Company. The interment was made in Greenwood Cemetery, Brooklyn.

Mr. Sulli attended the Royal Conservatory of Naples, and in 1880, while still in his teens, was appointed assistant to Professor Alphonso Guercia, of that institution. He had charge of a class of more than thirty pupils, both men and women, whom he taught and coached the day preceding their lesson with Professor Guercia. Aided by this early start, Mr. Sulli has a record of thirty-seven

years at the Park Street Church and was also manager of the well known Apollo Quartet.

The news of the death of the gifted artist has caused profound sorrow among the hundreds of people who knew him, especially those in the musical profession, for the extraordinary geniality of the young man made him exceedingly popular with every one.

Mr. Hemenway caught a cold early in December, which developed into pneumonia. He later gave every indication of recovery, but a relapse came, making an operation necessary, to which the young singer succumbed after a struggle which proved remarkable vitality and fortitude on his part.

The hundreds of letters and telegrams which have come to Mrs. Hemenway, wife of the deceased, from all over New England and New York State, attest to the esteem in which Mr. Hemenway was held.

Dr. Conrad, pastor at the Park Street Church, in his eulogy of Mr. Hemenway at the funeral services, said: "God gave Mr. Hemenway a voice of extraordinary sweetness. Everybody loved to hear him sing. He was a help and inspiration to his pastor, and a blessing to the entire church during his seven years' relationship with it. To know Mr. Hemenway was to love him. When you got beneath the surface you found also an earnestness, a thoughtfulness, a sincerity of purpose which helped marvelously in the development of his life. Only now and then is one able to draw others to himself as was he."

The funeral services were held at the Park Street Church and were attended by hundreds of friends. At the request of Mrs. Hemenway, music was sung by the three remaining members of the Apollo Quartet, William Whittaker, John Smallman and Alex. Logan. The position of second tenor, formerly filled by Mr. Hemenway, was taken by Raymond Simonds. Interment was in Mt. Auburn Cemetery.

Mr. Hemenway is survived by his wife, Harriet Sterling Hemenway, a noted contralto, of this city; his mother, three brothers and three sisters.

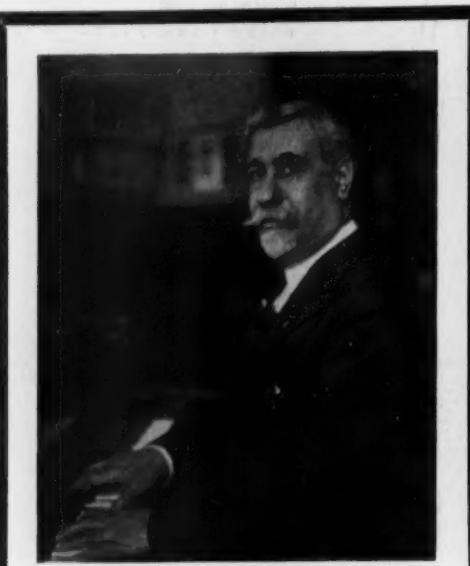


FREDERICK GUNSTER TENOR

"He has a bright tenor of goodly size and agreeable quality which is used with discretion. He is a capable, conscientious singer, and is alive to opportunities." (St. Louis Times, March 13, 1918.)

"Prince Henry, a part of considerable length, was well given by Gunster. He made a fine impression, his voice being well adapted to the recitative form." (St. Louis Globe-Democrat, March 13, 1918.)

Exclusive Management
HAENSEL & JONES, AEOLIAN HALL, NEW YORK



*Photo by Press Illustrating Service, Inc.
GIORGIO M. SULLI,
From a photograph taken a short time before his death.*

years of pedagogic work to his credit. He also conducted in many opera houses of Italy, Spain, Austria and South America, his repertoire including more than fifty operas. Since his arrival in America, he has done much for the cause of music, both as a teacher and as a backer of various musical enterprises. He also has composed a number of songs and an opera, "Dhalma," parts of which are given frequently in symphonic form.

Mr. Sulli is survived by his wife, who is a singer.

F. Lyman Hemenway

In the death of F. Lyman Hemenway, which occurred at the Faulkner Hospital recently, Boston loses one of its most popular and prominent singers. For several years Mr. Hemenway had been the tenor solo-

Gaston Sergeant, an operatic bass, whose last engagement in this country was with the Chicago Opera Company, died suddenly on Wednesday, March 20, at St. Augustine, Fla., whither he had gone for his health. Sergeant, whose musical education was received principally at the Royal Conservatory of Music, Liege, Belgium, made his debut in Covent Garden, London, on June 25, 1910. For several seasons he sang at Covent Garden in summer and at Nice in winter. With the cessation of activities in London at the beginning of the war, he came to his home country and obtained an engagement with the Chicago Opera Association. Mr. Sergeant's warmest desire was to be of service to his country in the present war, and he went through the first Plattsburg Training Camp in the summer of 1915. In the spring of 1916, not being able to pass the physical examination for an officer's commission, he volunteered for the interpreters' corps and would have been accepted, but before he could enter service he was stricken down with a serious complication of diseases which kept him in bed for several weeks. He recovered slowly, but never regained his full strength, and suffered several relapses. The visit to St. Augustine seemed to have done him much good, but the improvement was deceitful and, as stated above, he died suddenly on Wednesday of last week. Mrs. Sergeant, who was an Englishwoman, was at his bedside. Mr. and Mrs. Sergeant had been married only a few years.

Jessie Davis

Jessie Davis, who died recently at her home in Boston, was born in Burlington, Vt., in 1875. Her father was a well known pianist and organist and was her first teacher. She came to Boston at the age of seventeen and studied with the late William H. Sherwood. She was successful from the first in obtaining concert engagements and pupils.

After a time, Miss Davis went to Paris, where she studied with Harold Bauer, and on her return to America took a prominent place in the musical life of Boston as a pianist and teacher. As a soloist, she played with great taste and charm, but she especially excelled as an accompanist and ensemble player. At the McAlister "Musical Mornings" Miss Davis accompanied many great artists, among them Kreisler, Elman, Gerolle-Reache, Homer, Farrar, Hess, Renaud, etc., always to their great satisfaction. Mr. Kreisler once said that his rehearsal with Miss Davis had been quite unnecessary, as her work was entirely perfect.

About a year ago, Miss Davis was forced by ill health to give up her work, and the last year of her life was spent in her brother's home in Canada. Miss Davis will be greatly missed as a musician, and, to her friends, her place can never be filled. She had much charm, was a most delightful companion, and her courage and sweetness in ill health and misfortune were beyond all praise.

Lena Palmer

Lena Palmer, of Morgantown, W. Va., pianist and soloist, was killed on Friday, March 15, in a railroad accident near Harrisburg, Pa. She was well known in Cincinnati musical circles. Miss Palmer appeared in concerts in Cincinnati several times within the last few years, with leading artists of the opera stage. She toured the country last year in a company with Caruso. Miss Palmer's father was among those injured when two coaches of the Pittsburgh, Cincinnati and Chicago express were derailed and buried beneath an avalanche of boulders.

Joseph de Sanctis

Joseph de Sanctis, cellist, died suddenly in Denver, Colo., recently, of pneumonia. He had played in the Orpheum Theatre there for thirteen years.

**MAX GEGNA CELLIST**

CONCERTS AND RECITALS

Management: DANIEL MAYER

Times Building, New York

**NEW CONTRALTO CHICAGO OPERA
ASSOCIATION ACCLAIMED A FIND****CAROLINA LAZZARI**

Press Comments

CHICAGO DAILY NEWS—She displayed a luscious contralto voice, which is of fine quality, even in its range and well handled, and this American singer should prove a find for the season.—Maurice Rosenfeld, 11-13-17.

CHICAGO POST—Her voice is beautiful, rich in color, with unusual range and even scale. She appears to be a find for the company.—Karleton Hackett, 11-22-17.

CHICAGO JOURNAL—Miss Lazzari displayed a lovely smooth, warm voice, excellently produced.—Edward C. Moore, 11-13-17.

CHICAGO AMERICAN—Another pleasant and unexpected joy was the fine singing and beautiful voice of Carolina Lazzari. Her second act solo displayed a surprising range and a quality of unusual smoothness and sympathy. Her success was very marked and she, too, was forced to repeat the latter part of her solo.—Herman Devries, 11-17-17.

NEW YORK EVENING MAIL—Carolina Lazzari in the part of the goatherd deserves special mention. Her pleasing voice and unaffected style of singing brought her an encore and much applause.—Sigmund Spaeth, 1-29-18.

NEW YORK JOURNAL—Carolina Lazzari had her own little triumph in the second act and was recalled to repeat. This contralto has a delightful stage presence and a lovely voice which was used with great taste.—1-29-18.

NEW YORK EVENING MAIL—Carolina Lazzari, as an old woman, was the most successful member of the cast.—Sigmund Spaeth, 2-12-18.

NEW YORK TIMES—Carolina Lazzari, a young contralto, scored an individual hit with the shepherd's song.—1-29-18.

BROOKLYN EAGLE—But in the cast last evening was another singer who won instantaneous appeal by the purity of her voice and the excellence of its delivery. That was Carolina Lazzari, a contralto, who had to repeat.—1-29-18.

LEADING CONTRALTO SEASON 1918-19 CHICAGO OPERA ASSOCIATION

Exclusive Concert Management: CHARLES L. WAGNER
D. F. McSWEENEY, Associate Manager

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" " " " " New York



The above sketch is of the gown that Mme. Tafel created for Claudia Muzio, the beautiful young Italian soprano of the Metropolitan Opera Company, who has enjoyed such excellent success during the period that she has been with that organization. Miss Muzio will wear the gown when she sings the Verdi "Requiem" at the Metropolitan on Friday, March 29. The material is of black silk net, heavily jetted in squares. The lines are long and cling somewhat to the singer's fine figure. Jet bands over the arms take the place of sleeves.

Many Bookings for Hartridge Whipp

Hartridge Whipp's February and March dates have been keeping this baritone busy. On February 20, with Mrs. Whipp, pianist, he went to Baltimore, Md., where they gave a recital before the Arundell Club. Soon after that appearance Mr. Whipp received a telegram asking him to return to Baltimore to supply for Arthur Hackett, who had suddenly been taken ill. Mr. Whipp wired his program and appeared next day, March 8, at the Peabody Institute on the regular course. March 7 he sang on the same recital program with Clara Clemens Gabrilowitsch, at the Warburton Theatre, in Yonkers. Sunday, March 24, he was booked as soloist at the regular orchestral concert at the Marlborough-Blenheim Hotel, Atlantic City. April 1 will find Mr. Whipp in Bloomfield, N. J., in joint recital with Lotta Madden and Florence Moore. April 3 he is one of the soloists at Wanamaker's, when the Oliver Ditson Company will give a publishers' recital. A private New York recital follows on April 11, and on April 18, with Lotta Madden, he again will appear in joint recital in New York. On April 28 there will be an appearance in Boston, at Symphony Hall, in "Elijah." A portion of the Boston Symphony Orchestra will accompany, and Frederick Wordell will conduct. Several May and June bookings have already been made, which will be announced later.

Grace Hoffman Thrills Audience

The War Thrift concert, which was held at the Metropolitan Opera House on Tuesday evening, March 12, gave the audience an opportunity to hear Grace Hoffman, so-

prano. Her selection was the "Ah fors è lui" aria from "Traviata," which was splendidly rendered, displaying a bell-like tone, clean and clear as a crystal. She responded to an encore with "Coming Through the Rye," after which the audience applauded with enthusiasm.

New York Calls for Young Pianist

Seldom does it occur that a pianist gives such great pleasure with his playing that the public calls his manager's office over the telephone asking when it will be allowed to hear him again. But this is true of Mischa Levitzki, the young Russian pianist, whose wonderful interpretation of the works of the great masters is almost phenomenal in one so young. Not yet twenty, this youth holds his audiences entranced, while he, forgetful of self, expresses music from his finger tips so that his hearers go with him into the realm of melody and harmony. Then, after great applause, when he turns to face those who have listened, one can scarcely believe that the youth with spiritual countenance turned toward them can be such master of tone and intellectual interpretation.

The answer to the many inquiries which have come about Levitzki's next appearance is that he will give a recital in Aeolian Hall on April 6—his last this season.

Buckhout-Hausmann Recital

Compositions by Rosalie L. Hausmann, formerly of San Francisco, were sung by Mme. Buckhout, soprano; Delphine Marsh, contralto, and played by Diane Kasner, pianist, at the last Buckhout Composers' Afternoon, New

OPPORTUNITIES

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PIANO TEACHERS—Exceptional opportunity for a piano teacher to take over about one hundred pupils of a teacher who has been drafted. A very favorable

CONCERT ANNOUNCEMENTS

THE New Choral SOCIETY

LOUIS KOEMMENICH, Conductor

Thursday Evening, April 4, CARNEGIE HALL,

Verdi's Requiem

Marcella Craft, Arthur Hackett, Alma Beck, Arthur Middleton

Box Office and 1 W. 34th Street

York, March 13. "An Impression," dedicated to Mme. Buckhout; "The Look," "Sea Bird," "Lunar Rainbow" had to be repeated by the singer. Three songs from the cycle, "Songs of Night," included "Tara Binder," "Irish Nocturne" and "The Birth of Day." A large audience attended the affair, and among the listeners were many professional musical people, composers, singers and artists. At the nineteenth musicale, March 20, compositions by Marion Coryell were performed, the composer being at the piano.

Marie Torrence to Tour the East

Marie Torrence, one of the most extraordinary sopranos the South has produced, is now singing in the Middle West, and after Easter will appear for the first time in New England and Canada. Miss Torrence has a most magnificent range of songs and arias, and it is worth while perusing the following two programs which she has recently sung:

PROGRAM I

My Heart Ever Faithful	Bach
Pastorale	Carey
Hymn to the Sun	Rimsky-Korsakoff
Love is the Wind	MacFadyen
Cara Selve	Handel
Anarillli	Caccini
Danza, Danza	Durante
Charmant Papillon	André Campa
Le sommeil de l'enfant Jesus	Gervart
Danac Sacré	Georges Massenet
Prémière Danse	Moussorgsky
Parasha's Reverie and Dance	Brockway
The Nightingale	Hartmann
Somewhere in France	A. Buzzi-Pecchia
Under the Greenwood Tree	Bishop

PROGRAM II

Caro Nome ("Rigoletto")	Verdi
Air de "Rodelinda"	Handel
Se tu m'ami	Perrotti
Air de "Monna"	Bach
Songs My Mother Taught Me	Dvořák
A Bit of Melody	Lynn
Sweet Suffolk Owl	Seller
Love's in My Heart	Buzzi-Pecchia
Depuis le jour ("Louise")	Huntington
La belle au bois dormant	Charpentier
Il neige	Fournaris
Chanson Indoue	Bernberg
Les Baisers	Rimsky-Korsakoff
Lo! Hear the Gentle Lark	A. Buzzi-Pecchia
	Bishop

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5. Oversubscribe the Third Liberty Loan.
6. Over the Top to the Third Line Trenches!
7. Your Money or Their Lives
8. Save Both—Buy Liberty Bonds.
9. Count that day lost—whose low descending sun Sees in your hand no Liberty Bond or Gun.
10. Eight—Buy Bonds.
11. Go into the Fight—Buy Liberty Bonds.
12. Liberty Bonds Save Lives—the Lives of our Sons.
13. Lend Him a Hand—Buy Liberty Bonds.
14. Save More Lives—Buy More Bonds.
15. We're in It—Let's Win It.
16. Buy Liberty Bonds.
17. He also Fights Who Helps a Fighter Fight.
18. Buy Liberty Bonds.
19. Buy—BUY—till it hurts!

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5. Doing Without is as Vital as Doing. Save and Buy Liberty Bonds.
6. A Better Investment than a Liberty Bond—Two Liberty Bonds.
7. Buy A BIG Bond.
8. Don't Put Off till Tomorrow the Bond You Can Buy Today.
9. Buy a Baby Bond for Baby.
10. A Good Return on Your Money.
11. Quick Return for our Men.
12. Buy Liberty Bonds.

MISCELLANEOUS

1. Germany is Listening—Make your Money Talk—Buy a Liberty Bond.
2. Buy—Buy Liberty Bonds—Bye Bye, Kaiser!
3. The Third Liberty Loan—Make it "Three Strikes and Out for the Kaiser!"
4. Liberty Bonds Speak Louder than Words.
5. Carry One—Buy More Liberty Bonds!
6. Over the Top with your Dollars—Buy Liberty Bonds.
7. Time Fights for Germany—Buy Bonds Now.
8. The Kaiser Started This—You End It—Buy Liberty Bonds.
9. One Good Bond Deserves Another.
10. Do Your All—Less will be too Little—Buy Liberty Bonds.

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HACKETT PLEASES AS SOLOIST WITH BOSTON SYMPHONY ORCHESTRA

Joseph Bonnet Impresses in Two Organ Recitals—Berkshire String Quartet Wins Success in Debut—Clara Clemens Heard in Recital—Grace Bonner Williams Having Busy Season—Heinrich Gebhard Evokes Enthusiasm

—Arthur Wilson Studio Activities—Boston Items

Boston, Mass., March 24, 1918.

Arthur Hackett, the popular tenor, who has been heard with pleasure many times at Symphony Hall, was the soloist at the sixth Cambridge concert of the Boston Symphony Orchestra, Thursday evening, March 21, in Sanders Theatre. He sang Ottavio's impassioned air, "Il mio tesoro," from the second act of Mozart's opera, "Don Giovanni"; the recitative, "Deeper and Deeper Still," and the air, "Waft Her, Angels," from Handel's last oratorio, "Jephthah." Mr. Hackett's art, well liked in Boston, again made a favorable impression. Both in declamation and in sustained song, he proved himself a pleasurable dramatic singer and a master of technical difficulties. His vocal skill includes an uncommonly clear enunciation of the English language—delightfully evident in his admirable singing of the exquisitely simple and beautiful number from Handel. Mr. Hackett's performance was noteworthy not only for his rich, vibrant voice, but also for remarkable breath control, for the ease and finish that marked his execution of the most difficult passages and for his emotional appreciation of the text. The applause of the audience was well merited.

The purely orchestral pieces that constituted the remainder of the program were Tchaikowsky's fourth symphony, in F minor; the Good Friday spell from "Parsifal," and Beethoven's intensely dramatic and ever popular overture to "Leonore," No. 3.

Dr. Muck and his band completely disclosed and glorified the native wildness of Tchaikowsky's most characteristic music—the contrasting frenzies and languors, the unbridled fancy, the barbaric rhythmic wrath, the joy in unlimited orchestral din. Conductor and orchestra were no less brilliant in their performance of the pieces from Wagner and Beethoven, and the very enthusiastic audience recalled Dr. Muck several times. It was a splendid program splendidly done.

Bonnet Impresses in Two Recitals

Joseph Bonnet, the celebrated French organist whose recitals have created a sensation in many American cities because of his technical skill and extraordinary musicianship, was heard in two organ recitals Sunday evening, March 17, and Sunday evening, March 24, at Emmanuel Church.

Mr. Bonnet's art was already fairly well known in Boston through his appearance with the Society of Ancient Instruments this year, and in an organ recital at the new Old South Church last year. The two recitals this week afforded his numerous local admirers, and music lovers generally, an unusual opportunity to hear musical compositions of some of the masters of earlier days.

For his first recital Mr. Bonnet chose the following program: Forerunners of J. S. Bach: Canzona, Andrea Gabrieli, 1510-1586; Diferencias (variations) Sobre el canto del Caballero, Antonio de Cabezon, 1510-1566;

Ricercare, Palestrina, 1526-1594; fantasia in echo style, J. P. Sweelinck, 1562-1621; "Ave Maris Stella," Jean Titelouze, 1563-1633; "Cantilena Anglicana fortunae" (variations on the old English song "Fortuna, My Foe"), Samuel Scheidt, 1583-1654; "Toccata per l'Elevazione," Frescobaldi, 1583-1644; fugue on the "Kyrie," Francois Couperin, 1631-1700; "Noel" (Christmas carol), Le Begue, 1630-1702; prelude, fugue and chaconne, Buxtehude, 1637-1707; prelude, Henry Purcell, 1658-1695; Christmas choral, Pachelbel, 1653-1706. J. S. Bach, 1685-1750; Passacaglia et Thema fugatum; chorale prelude, "O Man Bemoan Thy Fearful Sin," and prelude and fugue in G major.

In the second recital, the distinguished organist played the following: Robert Schumann, 1810-1850, sketch in F minor, canon in B minor; Franz Liszt, 1811-1886, fantasia and fugue on the chorale, "Ad nos ad salutarem undam," allegro moderato, adagio, introduction, fugue, finale; Alexandre Guilmant, "Noel Languedocien" (old French Christmas carol); Cesar Franck, chorale in A minor (by request); Joseph Bonnet, "Ariel" (after a reading of Shakespeare), "Deuxieme Legende"; Arthur Foote, improvisation (from suite in D); Ch. M. Widor, toccata.

These programs have probably never been surpassed in any exposition of the musical and historical value of organ music. Study of the programs shows that every nationality and school of organ playing from the sixteenth century has been represented. The admirable tonal resources of the Anthony memorial organ were convincingly exhibited by Mr. Bonnet, and provided him with a fitting instrument for his extraordinary interpretative ability. The church was crowded on both occasions. These recitals were made possible by the generosity of many members of the church.

Berkshire String Quartet Wins Success in Debut

The Berkshire String Quartet of Chicago—Hugo Kortschak, first violin; Sergei Kotlarski, second violin; Clarence Evans, viola, and Emmeran Stoerber, cello—made a very promising trial of fortune in Boston Wednesday evening, March 20, at Jordan Hall. A modern classic, Brahms' tuneful and technically formidable quartet in C minor; an old classic, Haydn's delightfully naive, joyous and always elegant quartet in D major, and a modern composition, D'Indy's imaginative, vivid, eloquent and skillfully constructed quartet in E minor divided the program.

Although the Berkshire Quartet is young, each of its musicianly members has already approximated a perfect adjustment with the ensemble. That ensemble showed an admirable proficiency and command of art and styles, with almost always a faultless poise, an identity of emotional understanding that seemed to kindle their enthusiasm for the work in hand, and a smoothness and balance as if the musical thought and spirit were of one interpreter. Although they do not yet possess the exquisite polish and unity of execution of the Flonzaley Quartet, the Berkshires, particularly in the ultra-modern D'Indy, did indeed play with verve and directness. A good sized audience was very appreciative. It is earnestly hoped that they will visit Boston again, notwithstanding this city's apparent loss of interest in chamber music.

Clara Clemens Heard in Recital

Clara Clemens Gabrilowitch, the well liked mezzo-soprano, gave her first recital of the season Saturday afternoon, March 23, at Jordan Hall. She was assisted by Kurt Schindler, pianist.

Mme. Clemens was heard in the following program: "O cessati di pagarmi," Scarlatti; "Un Certo non so che," Vivaldi; "Intorno all' idol mio, Cesti"; "Chi vuol comprarsi," Jommelli; "Danza, danza," Durante; "Air d'Oriane," Lully; "Ariette," Duny; "Escoutou d'jeannetto," Dalayrac; "Dans le printemps de mes années," Garat; "Romance," Tchaikowsky; "Parasha's Dance," Moussorgsky; "An Idiot's Love Song," Moussorgsky; "The New Day," Gabrilowitch; "Ye Banks and Braes," "My Love She's but a Lassie Yet," "I'm Wearin' Awa," Jean; "Oh, Charlie Is My Darling," old Scotch songs arranged by Helen Hopekirk.

Mme. Clemens is to be highly regarded for her ingenuity and scholarship in arranging at least as interesting a program as has been heard in Boston this season. Her excellent enunciation in English, French and Italian, her charming stage presence and her admirable emotional response to the text of her songs gave much pleasure.

Grace Bonner Williams Having Busy Season

Grace Bonner Williams, the charming soprano, who has established a splendid reputation in recital, concert and oratorio work, has been in great demand this season for benefit performances. Mrs. Williams took the part of Joan of Arc in the performance of Alfred Gaul's cantata of like name, which was presented by the Plymouth Choral Society, George Sawyer Dunham, conductor, at Plymouth, Mass. This production, which was for the benefit of the Red Cross, was the occasion of another brilliant success for Mrs. Williams. On Wednesday evening, March 6, this popular soprano sang at the War Camp Community Service Soldiers' Club, at Ayer, Mass., where she was tendered an ovation. Mrs. Williams has also appeared in many joint recitals with Raymond Havens, the brilliant pianist. On March 21 Mrs. Williams sang at a concert in Taunton, Mass. On April 2 she will sing at a large food conservation meeting, and on April 4, 5 and 6, for the Red Cross.

That Mrs. Williams' art is familiar to connoisseurs outside of her own New England was evidenced by her

recent engagement to sing "Creation," on April 16, in Syracuse, at the University.

Mrs. Williams' success is not surprising to those who have long known her as a highly intelligent artist, admirably trained. Her clear diction in whatever language she sings; her rich, flexible, melodious voice; her gift for emphasizing the essential significance of her songs, together with her sweet, winsome personality, make her one of the most delightful sopranos before the public.

Heinrich Gebhard Evokes Enthusiasm

Heinrich Gebhard, the well known pianist and composer, was heard in a recital on Saturday afternoon, March 9, at the Heptorean Club, Somerville. Mr. Gebhard seems to have added another to his long list of successes. The reviewer of the Somerville Journal said:

Mr. Gebhard's playing aroused the greatest enthusiasm probably ever expressed by the club. The sympathetic appreciation of the audience must have been highly gratifying to Mr. Gebhard, as he generously responded with encores. He opened the concert with his own arrangement of "The Star Spangled Banner," the audience standing throughout the number. This was followed by selections from several of the great composers, Beethoven, Debussy, Chopin, Rachmaninoff and others, all of which were played with the wonderful skill and expression of which the artist is capable. He also pleased the audience by one of his own compositions. The afternoon was brought to a close with three encores, including "The Blue Danube," by Strauss Elva, "Tango," by Albeniz, and "En Courant," by Godard.

The Arthur Wilson Studio

E. G. Hood, the choral conductor of Nashua, N. H., and Lowell, Mass., with Mayor Crowley, of Nashua, president of that society, first heard Norman Arnold, the tenor, February 28 at the Arthur Wilson studio. The following Wednesday Mr. Arnold received a letter from Mr. Hood saying that at its meeting the preceding evening the executive committee of the society had accepted the recommendation of Mr. Crowley and himself, engaging Mr. Arnold as principal tenor for their spring festival of three concerts, May 9 and 10, the works to be performed being Gade's "Crusaders" and Housley's "Omar Khayyam" (first performance in New England). At the matinee Mr. Arnold is to be heard in an aria and songs.

Mr. Hood and Mr. Crowley complimented Martha Atwood-Baker, who was in the studio the morning of the hearing, upon her first appearance with the Nashua society a few weeks previously—in Mr. Hood's words, "One of the greatest successes we have ever had"—and engaged her for a return appearance next year at the midwinter concert, with an option for the spring festival.

Gertrude Tingley, the mezzo-soprano, and Mr. Arnold were engaged for "The Crusaders" with the Wakefield (Mass.) Choral Society, March 20. Miss Tingley sang for the North Shore Club at Lynn (a re-engagement) on March 4.

Raymond Simonds, the tenor, was a soloist with the Plymouth (Mass.) Choral Society, George Dunham, conductor, in Gaul's "Joan of Arc," February 15. Mr. Simonds was called upon the morning of February 20 to substitute at 11 o'clock in songs at a program of the Malden Musical Club, Mr. MacArthur, director.

Mr. Arnold is engaged by Harry C. Whittemore, organist and director at Grace Church, Manchester, N. H., for his performance of Stainer's "Crucifixion" (second appearance this season), on Good Friday night.

Bertha Barnes, a Propagandist for American Music

Bertha Barnes, the well known Boston contralto, who, because of her Mayflower ancestry, is eminently qualified to support anything American, has taken the lead among Boston artists in creating an interest in the works of American composers. Miss Barnes has been untiring in her efforts to stimulate enthusiasm for this form of American art, and has become an authority as a maker of American programs.

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kind in this country, was quick to recognize the value of Miss Barnes' ability in this field, and asked her to present such a program in the large auditorium of the club on April 4—an invitation which Miss Barnes readily accepted.

COLES.

Percy Grainger at Fort Hamilton

Several officers of the National Patriotic Song Committee, among whom were Emily Nichols Hatch, Yvonne de Tréville (chairman of New Music Committee) and Kendall Mussey, attended the concert at Fort Hamilton, Wednesday at which a fellow member, Percy Grainger, appeared as soloist with the Coast Guard Artillery Band under Rocco Resta. These concerts are to have other soloists from among the members of the National Patriotic Song Committee later on.

Christine Langenhan Endorses New Song

One of the most recent artists to endorse Arthur A. Penn's "The Magic of Your Eyes" is Christine Langenhan. M. Witmark & Sons, New York, received the following letter from Mme. Langenhan:

New York, March 16, 1918.

M. Witmark & Sons, New York City:
Dear Sirs—Your favor of March 9th at hand. It gives me great pleasure to send you, as desired, my photograph. I beg to say that I rendered your song, "The Magic of Your Eyes," on two occasions as encore: the first time, at the American Red Cross Concert, Fridolin Gimbel Auxiliary, No. 367, where



CHRISTINE LANGENHAN,
Soprano.

about nine hundred employees of the Gimbel department store listened to this song. On March 9th at my appearance with the Beethoven Society at the Grand Ballroom of the Plaza, the song, "The Magic of Your Eyes," has been also cordially received.

I am going to feature the above song on April 10th in St. Louis, and shall send you the program. I expect, with great interest, the other new numbers you speak of in your favor of March 9th. See that the same will be in the appropriate key for soprano.

Sincerely yours,

(Signed) CHRISTINE LANGENHAN.

116 West Thirty-ninth Street, New York City.

Mme. Schumann-Heink at Kelly Field

Although H. E. van Surdam is the athletic officer in charge of training and sports at Kelly Field, South San Antonio, Texas, it will be remembered that he also is a tenor of very considerable ability and prominence, and has been active on the Pacific Coast and in the Southwest for several years in a musical way, both as a soloist and also as a conductor of orchestra. Recently Mme. Schumann-Heink was induced largely through the efforts of Lieutenant van Surdam to sing for the soldiers at Kelly Field. She was received like a queen of song by the thousands of men, and cheered to the echo for her renderings. Her breezy and sympathetic personality went straight to the hearts of the soldiers, and when she departed many of them called out, "Goodbye, mother, good luck." Abraham Frankel, formerly of the Russian Symphony Orchestra, played violin obligatos for a number of the songs by Schumann-Heink.

Lieutenant van Surdam reports to the MUSICAL COURIER: "I talked with many of the enlisted men, and I know that the dear madame would feel amply rewarded if she only knew how deeply and sincerely those fellows appreciated her singing. Would to heaven more of our artists would see the light of day and gladden the hearts of our men by singing for them. We are planning to present two silk service flags to Mme. Schumann-Heink, purchased with the offerings of the enlisted men of Kelly Field."

What Lieutenant van Surdam did not report to the MUSICAL COURIER this paper discovered in a San Antonio daily, and it was to the effect that the Lieutenant had sung for Mme. Schumann-Heink, with the result that the great contralto "pronounced his beautiful tenor voice of a pure lyrical quality that is rarely to be found." Mme. Schumann-Heink uses on her programs Oley Speaks' "When the Boys Come Home," which she first heard sung by van Surdam during his appearances at Coronado Beach, Cal.

Gaylord Yost Plays Beutel Sonata

The sonata in F minor, for violin and piano, by Carl Beutel, was given in Lincoln, Neb., on March 6, at the

MUSICAL COURIER

Nebraska Wesleyan Auditorium, by Gaylord Yost, the American violinist and created a very favorable impression with the composer at the piano. This work was written about ten years ago and was first publicly performed at the convention of the American Guild of Violinists in Chicago. Later it was given in Cincinnati and Indianapolis.

Wallenstein to Play with Pavlows

Alfred Wallenstein received a telegram from Pavlows asking him to join her at once in Buenos Aires for an eight months' tour. Wallenstein put his cello in its case and his passports in his vest pocket, and flitted, via New York. Wallenstein is about nineteen years old and possesses such extraordinary mastery of his cello that he only has to let people hear him to convince them that he

Francesco Daddi in Demand

Francesco Daddi, tenor of the Chicago Opera Association, and specialist in voice placing and coaching for the opera, has been in great demand since opening his studio and Indianapolis.



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is a real artist. He has played with Pavlows and with Schumann-Heink and with Calve, and was at one time a protégé of Olga Nethersole. Pavlows, seeking a suitable artist to accompany her on tour, remembered Wallenstein and sent for him.

Louis Aschenfelder Studio Notes

Arthur Keegan, an artist-pupil of the Aschenfelder studio, 161 West Seventy-first street, New York, was the leading soloist at the Sunday afternoon concert held in School 161, Jersey City, N. J., on March 17. He was warmly applauded and his work won excellent criticism from the Jersey City Journal.

in the Fine Arts Building, Chicago, two years ago. Last Saturday, March 16, at the residence of Mr. and Mrs. Arthur Meeker, Mr. Daddi gave his incomparable interpretation of Neapolitan songs, which he will repeat on Thursday evening, April 4, at the Chicago Theatre, for the Woman's Association of Commerce.

An Effa Ellis Perfield Demonstration

At the last pupils' recital held in the Philadelphia Musical Academy those who participated were Ruth Gacks, Camille Herring, Nancy Cope, Helen Bonner, Myron Harrison, Elizabeth Gill, Deborah Rosenfeld, Stanley Malotte. Of special interest was the demonstration of the Effa Ellis Perfield Teaching System, by Edna C. Thompson, Mus. Bac., assisted by Catharine Stevenson, Virginia Pretty, Eunice Ewina, Fannie Klein, Eleanor Ennis and Paul Bookmeyer. Each played an original composition, showing the remarkable progress made by these youngsters.



Significant Press Opinions on Art of HEINRICH GEBHARD

Boston Post, October 31, 1917. By Olin Downes.

His performance was engrossing because of its musicianship, its ripened individuality, its technical adequacy and its tonal charm. He is now one of the few pianists to whom a hardened concertgoer listens with real pleasure.

In Mr. Gebhard's performance there was the essential nobility of proportion and spirit, and the shadowy, mystical richness of Franck's unique harmonic scheme. Mr. Gebhard interpreted Chopin with sensitiveness and imagination; he gave Tchaikovsky's dance its duly humorous and unvarnished peasant character; he played Liszt's fantasy on the quartet from "Rigoletto" with a warmth, color and verve that made it not difficult to visualize the singers and respond to the stress of their song.

Boston Transcript, December 7, 1917.

His sure, clear and graded touch elicits fine coloring in the sense of "impressionistic" music; his rhythmic accent, whether muffled and explosive or biting and pungent, is always stirring; he possesses innately the musician's instinct, the direct emotional response and instantaneous application. Surely, he can impart the mood and the voice of romantic lyricism in a way that leaves the technical side forgotten. He set the melody in lustrous clarity against a smooth and vitalizing base, and the balance of emphasis was intuitively perfect.

Of Chopin, the scherzo in C sharp minor was again peculiarly suited to Mr. Gebhard's incisive, positive, highly colored style—the melodic chords in the bass standing out in strong and resonant contrast against the recurring, descending figures, equally well chiseled. Still more vivid in color was his playing of Ravel's "Jeux d'Eau."

Of Beethoven's sonatas, many of its moments Mr. Gebhard finely caught, particularly in the middle portion of loneliness and longing.

New York Herald, January 18, 1918.

Mr. Gebhard played brilliantly and with dramatic fervor.

Worcester Morning Telegram, February 13, 1918.

Heinrich Gebhard proved himself fully on a par with the most noted pianists who have appeared in Worcester. He performed in a manner that left his listeners thrilled and with a keen desire to hear him play again.

The Dartmouth, February 28, 1918. (Dartmouth College, Hanover, N. H.) By Philip Greeley Clapp.

He is in secure possession of an established reputation as one of the most versatile of American players. The beauty of his touch and the clarity with which he makes melodies stand out are pre-eminent among the qualities on which his well-deserved reputation is based; these traits are amply complemented by brilliancy of technic and sympathy of feeling for style of various kinds.

New Haven Evening Register, March 1, 1918.

Of Mr. Gebhard it may be said that his numbers on the piano forte were given with appreciation and feeling. To his tone he imparted warmth and color, his reading of the Hungarian rhapsody was romantic, his Chopin brilliant and his own gavotte the jewel of the evening.

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March 28, 1918

THE CHICAGO ORCHESTRA PLAYS A NEW OVERTURE BY STOCK

Marie Kryl's First Piano Recital—Elman With the Symphony—John R. Hattstaedt Enlists in the Army—A Program by Brune Pupils—Louise Hattstaedt Winter's Song Recital—Conservatory, College and Studio Notes

Chicago, Ill., March 23, 1918.

When Marie Kryl appeared as soloist with the Chicago Symphony Orchestra earlier this season, she created a remarkable impression and a desire to hear more of her astonishing talent. Following close upon her success with the orchestra, Miss Kryl offered her first Chicago recital last Sunday afternoon at Cohan's Grand Opera House, under the direction of F. Wight Neumann. The gifted pianist presented a most prodigious program—one that many more mature artists would find taxing. Not so Miss Kryl, who was as fresh at the end of the program as when she commenced—at least her playing reflected no fatigue whatever. Opening with the Bach-Busoni chaconne, followed by the Schumann "Papillon," she won her listeners' hearty approval from the start. It was in the Chopin B flat minor sonata, however, that Miss Kryl accomplished the most brilliant playing of the afternoon. This served to display the many excellent pianistic facilities of the young artist, who has much to recommend her. Not less astonishing were her renditions of the four Chopin preludes and the same composer's polonaise, op. 53, which followed. As has already been said, Miss Kryl is an artist of more than ordinary attainments, and though young in years has lived in an atmosphere of musical culture seldom permitted an artist, and for one with her rare gifts it has had an influence that makes her really mature in her art. The program closed with the Paganini-Liszt six caprices. She won success distinct and well deserved, and deepened the excellent impression made at her recent appearance in Orchestra Hall. Undoubtedly Miss Kryl will be heard from often.

Miss Westervelt and the Columbia School Chorus

Delightful and interesting was the program presented by the Columbia School Chorus under the able leadership of Louise St. John Westervelt, assisted by Winifred Lamb, pianist, and Frederick Blum, baritone, Sunday afternoon. The Illinois Theatre was filled to capacity by a most enthusiastic audience. Judging from the work of the chorus, so well directed by Miss Westervelt, it has been diligently and conscientiously trained by a thorough musician who understands choral singing and especially good ensemble. The writer heard only "The Star Spangled Banner," "Hymn to Poseidon" (Rameau-Saar), Chausson's "Nuptial Song," Roger-Ducasse's "Lines from Virgil," which were set forth with fine effect, excellent shading and good ensemble. Miss Westervelt has her forces well in hand.

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and is a most graceful figure at the conductor's desk. Miss Lamb gave a good account of herself in two Debussy numbers and the Glazounoff valse, op. 47, disclosing good technic and temperament. However, Miss Lamb's mannerisms at the piano detract somewhat from her otherwise excellent performance. The chorus later sang a Russian folksong arranged by Dargomyshski-Schindler, Grainger's "There Was a Pig Went Out to Dig," a group of Lang, Saar, Rogers and Freer numbers, and one by Tchaikowsky-Saar and Sinding.

Society of Musical Friends' Concert

Two gifted sisters, Gladys and Roma Swarthout, soprano and contralto, respectively, and Lyell Barber, pianist, furnished last Sunday afternoon's program in the young American artists' series under the auspices of the Society of Musical Friends. The program opened with Hildach's "Passage Bird's Farewell," and "A Flight of Clouds" and "Nearest and Dearest" by Garacioli, which the Misses Swarthout sang with excellent effect and understanding, winning much hearty applause. They are both students from the prominent Charles W. Clark's studio at the Bush Conservatory and reflect much credit on their mentor. Mr. Barber took the place of Marjorie Johnstone, pianist, who was scheduled for this program. The writer was unable to hear the pianist.

Recital by Brune Pupils

A recital was given by the pupils of Adolf Brune at Kimball Recital Hall, last Tuesday evening, March 19. Robert Cooney played the Denee tarantelle; Jessie Byrner, the Liszt fifth rhapsodie; Corinne Wolby, "The Lark" by Balakirew and MacDowell's concert etude in F sharp major. Nan Wright concluded the program with the first movement of Grieg's concerto. Mr. Brune, who has made a name for himself as a composer and teacher, is also a piano instructor well deserving praise when one takes into consideration the uniformly good work of each one of his pupils. A good sized audience was on hand, which showed no small degree of appreciation by applauding vigorously each one of the soloists.

Song Recital by Louise Hattstaedt Winter

At Kimball Hall, under the auspices of the American Conservatory of Music, last Tuesday evening, Louise Hattstaedt Winter, soprano, appeared in a song recital. Mrs. Winter, who hails from the class of Karleton Hackett, is a full fledged professional, and has been heard in these surroundings on many occasions. The recitalist had a message to deliver, as was demonstrated by her superb rendition of each and every number on her program. Endowed with a voice of great beauty, well placed and used with consummate art, Mrs. Winter, besides, enunciates so well as to make the printed text unnecessary. Her program included "Nina," by Pergolesi; "Mandoline," by Debussy; "Les Papillons," by Chausson; "Chant Venitien," by Bemberg; Meyerbeer's aria, "Liebt Signor," from "The Huguenots"; Carpenter's "When I Bring Colored Toys," and "The Cock Shall Crow," by the same writer; "The Spirit Flower," by Campbell-Tipton; Glen's "Twilight;" Arthur O. Andersen's "Sammy," and "The Open Road," by Ross. The last group consisted of "By the Waters of Minnetonka," by Lieurance; "Fiddle and I," by Goodeve, and Gounod's serenade, "Sing, Smile and Slumber," with

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violin obligato by Stella Roberts. The recitalist was enthusiastically received by a large audience.

Roy David Brown Studio Notes

Roy David Brown gave a lecture-recital before the faculty and student body of Central College, Huntington, Ind., on Thursday morning, March 14. Mr. Brown is visiting director of the piano department of Huntington College Conservatory.

Albert L. Penn, pianist, of Birmingham, Ala., who spent last season in Chicago under the tutelage of Roy David Brown, recently passed through the city en route to Camp Dodge, Iowa. He is a member of Hospital Unit No. 11, which is in training at Camp Dodge. Mr. Penn has been very active in the musical circles of Alabama this season.

Florence Johnson, of Indianapolis, artist-pupil of Mr. Brown, is appearing successfully in recitals throughout the State of Indiana this spring. Her Chicago recital will be given in June.

Mr. Brown is planning a series of recitals to be given by his artist-pupils during May and June. These recitals will be given in Lyon & Healy Hall, of which announcement will be given later.

John R. Hattstaedt Joins Colors

John R. Hattstaedt, son of President John J. Hattstaedt, of the American Conservatory, has voluntarily joined the colors and is with the Chicago University Corps. Mr. Hattstaedt was the able secretary of that widely known Chicago institution, and proved his ability in that capacity.

Swedish Choral Club to Present "Creation"

The Swedish Choral Club, so well directed by Edgar Nelson, will present Haydn's "Creation" at Orchestra Hall on Wednesday evening, April 17. The club will have the assistance of the following soloists: Margery Maxwell, soprano; Eugene Dressler, tenor, and Gustaf Holmquist, bass. The concerts of this organization are always looked forward to with much anticipation by those who know what Director Nelson and his choristers can do.

Frederick Stock's Overture on Orchestra's Program

The high light of the twenty-third program of the Chicago Symphony Orchestra this week was Frederick Stock's new "Overture to a Romantic Comedy," which received its first performance on this occasion. In the program book Mr. Stock explains that "it has always been his contention that the thing most difficult to understand in music is humor, and that nowadays not nearly enough music of the humorous kind is being written—composers taking themselves and their art so seriously that they drap their muse with mourning crepe, rather than permit her to appear in the garments of gayety. In times like these much sunshine is needed to drive away the clouds that hover over our minds, and as we should resolve to go through life with a happy smile upon our faces, our artistic endeavors also should reflect a hopeful, joyous spirit." In his overture, Conductor Stock has accomplished just that—it is joyful, spirited, expressive and humorous. Flowing with abundant and charming melody, masterfully and skilfully orchestrated, effective and admirable, the work should live long. The orchestra gave it a stirring, jolly reading, and conductor, composer and composition were most exuberantly applauded by the listeners.

Another admirable feature of these concerts was the exquisite performance of the Brahms B flat concerto by Ossip Gabrilowitsch, the soloist of the week. More superb playing than Gabrilowitsch accomplished on this occasion has not been heard here, not even at Gabrilowitsch's previous appearances.

Abert's arrangement of Bach's G minor fugue and the Mendelssohn "Italian" A major symphony formed the balance of the program, both of which were exceedingly well handled by Stock and his men. Altogether this was one of the best programs of the season.

Permelia Gale Enjoys Singing for Soldiers

Permelia Gale has been singing frequently this season to the soldiers and sailors in camp and cantonment near Chicago. "My Music has never brought me such happiness and such rewards," she says, in connection with this work. "It is inspiring to see these young men we have gathered together to fight for civilization, and to think that perhaps one is helping them in the work they have on hand." Mrs. Gale has sung recently at Great Lakes Naval Training Station, Fort Sheridan and Camp Grant.

MacDermid Numbers on Artists' Association Program

One of the most interesting features of the program of the Chicago Artists' Association on Tuesday afternoon in the Fine Arts Assembly Hall was the group of songs from the pen of that prominent Chicago composer, James G. MacDermid, who presided at the piano. The numbers offered were "The House o' Dreams," "If I Knew You and You Knew Me," "Sacrament" and "My Love Is Like the Red, Red Rose," all of which won the admiration and hearty approval of the auditors. These are four of Mr. MacDermid's most popular outputs and have been on many recitalists' programs, especially this season.

W. H. C. Burnett, a Visitor

A visitor in Chicago this week was W. H. C. Burnett, the efficient vice-president of the Central Concert Company, and business advisor, of Detroit, Mich. Mr. Burnett was elated over the big concert season enjoyed in Detroit this season, and on most occasions audiences of

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ELLA DELLA

4,000 attended the concerts. Detroit is undoubtedly indebted to the Central Concert Company and especially to Mr. Burnett for the good music it has enjoyed in the last few seasons.

Marie Zendt's Tenth Annual Elgin Recital

When the popular Chicago soprano, Marie Sidenius Zendt, appears in Elgin, Ill., on Easter Sunday afternoon at the Universalist Church, she will give her tenth annual recital there. Ten consecutive annual appearances speak well for the excellence of Mrs. Zendt's work as well as for her popularity.

Elman Soloist with Chicago Symphony

Tschaikowsky's stirring "Manfred" symphony was the big number on this week's Chicago Symphony Orchestra program and Mischa Elman, the soloist. This symphony has not been heard on these programs for some time and it proved a happy and worthy revival. Conductor Stock and his men gave the work a brilliant and stirring rendition. The other orchestral number was Glinka's "Russlan and Ludmilla" overture, and this, too, was attractively set forth. Elman elected to be heard in the Beethoven violin concerto, which, however, was not an altogether happy choice. Elman played it with his customary virtuosity and the unusually beautiful Elman tone was a salient point in the artist's interpretation of Beethoven's work. He pleased his listeners immensely and was rewarded by abundant plaudits.

Chicago Musical College Notes

Remarkable interest continues in the work which will be done this summer by Oscar Saenger and Herbert Witherspoon, the distinguished vocal instructors of New York, who will come to the Chicago Musical College for the summer session. Already the registration is very large, and a vast number of inquiries have been made as to the opera class and the repertoire class that will form part of the summer course.

The Chicago Musical College school of ballet will give a performance in Ziegfeld Theatre on Saturday morning, March 30. The program will be presented by students of Gladys Price.

One of the visitors to the Chicago Musical College last week was Ossip Gabrilowitsch, the distinguished Russian pianist.

The Recital Hall of the Chicago Musical College has been in great demand. Among the most recent programs given there are those presented by pupils of Karl Reckzeh, March 9; of C. Gordon Wedertz, March 11; of Burton Thatcher, March 12. Recitals to be given in the immediate future will include one by pupils of Mme. Geneva Johnstone-Bishop, March 22; of Lauretta Mae McInerney, March 23; of Ruth Luckow-Brannen, April 5.

The program that was given by the Chicago Musical College Saturday morning, March 23, was by students in the piano and vocal departments and the school of opera, under the direction of Adolf Muhlmann. Piano numbers by Schubert-Liszt, Rachmaninoff and Liszt were offered by Lura Beery, Emil Trachael and Lawrence Schauffler. Magda Jensen, Lillian Nottlemand and Hugh A. Stewart presented vocal selections by Donizetti and Gounod. Following this, the second act of "Madam Butterfly" was sung by Olga Kargau as Butterfly, Lillian Dyer as Suzuki, Lowell Wadmund as Sharpless and Ellis Kargau Brown.

The one act play, "A Happy Day," which was given by the school of expression of the Chicago Musical College at one of the performances in Ziegfeld Theatre, was repeated for the benefit of the Red Cross on Wednesday and Thursday. The senior students of Miss Donovan, under whose direction the play was presented, will be the hostesses for twenty-five soldiers on Saturday. Claire Watson, one of Miss Donovan's students, appeared recently with success on two benefit programs at La Grange.

Ruth Meyer, pupil in organ playing of C. Gordon Wedertz, gave an organ recital at the Tabernacle Baptist Church, March 5.

Pupils of Lauretta Mae McInerney, of the school of expression, assisted by pupils of Alma W. Anderson, of the piano department, and of Stanley Deacon, of the vocal department, gave a program in the recital hall of the Chicago Musical College (fifth floor), March 23.

Harold Maryott lectured on "The Fundamental Principles of Teaching," Saturday morning, in Ziegfeld Theatre.

The concert given by the Chicago Musical College Saturday morning at 11 o'clock in Ziegfeld Theatre was presented by pupils in the piano, vocal and violin departments.

The Knupfer Studios

A recital by pupils of Agnes Blafka, of the faculty of the Knupfer Studios, will be given on Sunday, March 24, in the recital hall, 630 Fine Arts Building.

A children's program will be given at the North Side branch school, Lake Shore Hall, Broadway and Belmont avenue, on Saturday, March 30, at 2:30 p.m.

On Wednesday evening, April 3, advanced students of the school will be presented in recital. The young artists series will be continued in April. Among those to give individual recitals are Magdalen Massmann, John Wiedermann, Anna Daz'e and Agnes Blafka, artist-pupils of Walter Knupfer.

Beethoven Trio Played in Delaware

The Beethoven Trio, of which M. Jennette is the pianist, gave a concert in Delaware, Ohio, on March 14.

American Conservatory Notes

The recital of Saturday afternoon, March 16, given by the American Conservatory at Kimball Hall, will be of unusual interest. The program will include the Grieg A minor, Schumann A minor, and the Rubinstein D minor piano concertos, played by Albert Scholin, Olga Serlis and Marion Roberts, pupils of Victor Garwood, and Louise Robyn. Eleanor Eastlake, artist-pupil of Ragna Linne, will sing an aria from Gounod's "Queen of Sheba," and Miss Leone Kruse, artist-pupil of Karleton Hackett, will sing an aria from Massenet's "Hérodiade." The various selections will be accompanied by the Conserva-

MUSICAL COURIER

tory Students' Orchestra, under the direction of Herbert Butler.

Louise Hattstaedt-Winter will appear in a song recital on Tuesday evening, March 19, at Kimball Hall. Mrs. Winter will include in her program groups of French, Italian and American songs, and the aria "Lieti Signor" from the "Huguenots." Stella Roberts will assist with violin obligato to three songs. Frederick Persson will be at the piano.

Marie Kryl will appear in recital Sunday afternoon, March 17, at Cohan's Grand Opera House, under F. Wright Neumann's management.

Heniot Levy's annual piano recital will take place at Cohan's Opera House, Sunday afternoon, March 24, under the direction of F. Wright Neumann.

Ruth Ray Coaching with Auer

Ruth Ray, the young and gifted Chicago violinist, has left for New York City, where she will coach with the prominent violin master, Leopold Auer. Miss Ray is one of the pupils from Professor Auer's class who has distinguished herself as well as her mentor in the professional world. The talented violinist cancelled all her spring and early summer engagements in order to resume her work with Professor Auer.

Popular Concert

As is customary, every seat was sold out for the eighth popular concert given at Orchestral Hall, on Thursday evening, March 14, by the Chicago Symphony Orchestra. An interesting program was played by the orchestra, under its leader, Frederick Stock.

The Madrigal Club

The main feature of the Madrigal Club's second concert of the season, given at Kimball Hall last Thursday evening, was the appearance of Charles W. Clark, who gave a splendid account of himself in Handel's "Where'er You Walk," in which the baritone disclosed anew a voice of great beauty, superbly handled. His interpretation of the classical number was admirable in all respects. Not so An interesting program was played by the orchestra, under the direction of its conductor, David Clippinger.

Last Kinsey Recital of the Season

Edna Gunnar Peterson, a local pianist, had the distinctive honor of closing the Kinsey morning recitals at the

"A melody ballad that is making its mark."

"It will please you and your audience."

"The Radiance in Your Eyes"

By Ivor Novello

Published by LEO FEIST, Inc.
New York

Ziegfeld Theatre on Wednesday, March 13. Miss Peterson, who is seldom heard in recital, played her program finely and won an overwhelming success.

"Dream of Gerontius" Sung at St. Thomas'

Elgar's "Dream of Gerontius" was sung on Wednesday evening, March 20, at St. Thomas' Church, New York, by the St. Thomas Festival Chorus and the church choir, assisted by the choir of the Cathedral of St. John the Divine, sixty-two members of the New York Symphony Orchestra and the following soloists: Nevada van der Veer, contralto; Reed Miller, tenor, and Robert Maitland, baritone. The concert was given for the benefit of the Red Cross of the parish, and was attended by an audience which crowded the church. The entire performance was under the direction of T. Tertius Noble, organist of the church.

From first to last the performance was eloquent and soul stirring. Mr. Noble held his vocal and instrumental forces well in hand, and there was no slurring of effect or indirection of effort. The soloists were particularly well chosen. Mr. Miller and his wife, Mme. van der Veer, are equally famed for their excellence in the oratorio, which they first sang at an Ann Arbor, Mich., festival. As the Voice of the Angel, Mme. van der Veer was notable for the range and volume of her warm contralto and the sympathy of her interpretation of the lines. Mr. Miller, as Gerontius and his soul, sang the difficult and high placed music allotted him with ease and vigor, sterling musicianship and faultless enunciation. As the Voice of the Priest and the Angel of Agony, Mr. Maitland was equally effective, displaying a full resonant baritone and a fine insight into the work. The organists were Richard F. Donovan and Daniel R. Philippi.

In addition to the oratorio, this concert also brought forth the first hearing of Katherine Gordon French's patriotic hymn, "For Liberty," which has been adopted by the Liberty Loan Committee of the Second Federal Reserve District. With the audience joining its voices to the other forces, the rendition of the hymn was inspiring.

Mischa Leon, formerly known in Minneapolis under the name of Dr. Krauss, is singing leading roles in the Monte Carlo opera season this spring.



JAMES E. DEVOE,

The prominent Detroit manager under whose able direction many of the world's famous artists (among others McCormack, Galli-Curci and Heifetz) have appeared successfully in concert in Detroit and other Michigan cities.

Van Leer's Fifth Season at Central Church

Edward Shippen van Leer, tenor, has been re-engaged as soloist at the Central Church, Brooklyn, Harry Rowe Shelly organist. This will be Mr. van Leer's fifth season as tenor soloist at this church.

Owing to the general quiet in musical affairs this season, Mr. van Leer has been training a choral society in Dover, Del., and has also led community singing there. He has produced Handel's "The Messiah," with a chorus of seventy-five voices, and is working on Stainer's "Crucifixion" for Holy Week and Haydn's "Creation" for a concert in May.

Mr. van Leer will shortly make a spring recital tour throughout towns of Delaware and Maryland. This tour



EDWARD SHIPPEN VAN LEER,
Tenor.

may be called, in a way, missionary work, as he appears for the women's clubs in small towns of from two to three thousand inhabitants. These clubs are the center of musical activity and are instrumental in bringing good music before the people.

Mr. van Leer's specialty is recital and oratorio singing. He is fluent in German, English, Italian and French. He has appeared with the Orpheus Club, of Philadelphia, the Savoy Opera Company, the Wilmington Opera Company and numerous women's clubs throughout the central states.

Southern Soprano Delights

Ruby Lehmann Leyser, of Jacksonville, Fla., was heard in a delightful song recital at the Duval Theatre, March 16. She was assisted by Private Ralph Roth, pianist, from Camp Johnston. The Florida Times Union reviewed this event at length. It said that "the talented artist won new admirers and delighted all within sound of her sweet voice"; also that "The singer was accorded a most enthusiastic welcome and her program was received with unaffected enjoyment." It also referred to her "lyric soprano of considerable range and conspicuous purity and sweetness," and stated that "The program was arranged to give ample variety, and was charmingly rendered."

WHAT THE TEACHERS ARE DOING

Important Bookings for Soder-Hueck Artists

Ellie Marion Ebeling, the soprano who won such splendid recognition with her singing at the Wanamaker Auditorium recital, New York, March 9, has been engaged to sing the role of Lady Harriet in the opera "Martha" (Florentine), to be performed by the Mozart Society at Terrace Garden, New York, April 14. Miss Ebeling sang the leading role of the opera "Fledermaus" (Strauss) last season with the same society, Carl Hahn, conductor, and won much admiration and fine press comments for her beautiful vocal art and fine voice of wide range and compass; she is a singer of intelligence. Gustav Brasch, basso, another product of the Soder-Hueck vocal studios, is engaged to sing the part of Plunkett in the same performance of "Martha" on April 14. Both singers have had experience and are in voice as well as in acting and appearance fitted for the operatic stage.

Elsie Lovell, contralto, is booked for a recital at Judge Benedict's residence, Brooklyn, given by him to raise funds for war relief purposes. Miss Lovell will give two groups of songs, partly of French, her favorite language, and of modern English compositions just published. On April 15 Miss Lovell is booked as vocal soloist for an organ recital at St. James' Church, Yonkers, N. Y., given by Benjamin Norton Scudder, organist. Miss Lovell will sing the largo and "Oh, Sleep, Why Dost Thou Leave Me?" (Handel); Smetana, "Cradle Song," and Burleigh, "The Tailor's Wife."

Walter Mills, baritone, is to sing at the Great Northern Hotel, East Fifty-seventh street, New York, on Easter Sunday at 3 p. m., for the soldiers and sailors. On April 5 he is engaged to sing at Judge Benedict's home with Miss Lovell in the program of the evening.

Activities of the Ganapol School of Musical Art

The Ganapol School of Musical Art, of Detroit, has kept pace with the general musical progress made in this country for the last few years, and has fully maintained its artistic reputation, attracting students from all over the country. The season of 1917-18 is emphasized particularly by the addition to the faculty of Nicola Thomas, violinist, distinguished pupil of the great master, Leopold Auer. Miss Thomas is not only an artist of high merit as performer, but also a superior teacher. During her short period at the school she has already broadened and developed her department to a considerable degree.

Frederick Boothroyd, pianist and composer, who has been re-engaged this season, is a splendid artist of the keyboard, and has a truly remarkable knowledge of

musical literature. These artists appeared recently in the faculty concert series at Temple Beth-El before a capacity house. N. J. Corey, the distinguished musical critic, expressed himself thus:

"It served to introduce to the public in a manner that completely won its favor and delight, Nicola Thomas, violinist, and Frederick Boothroyd, pianist. It was a joint recital, the two artists appearing



FREDERICK BOOTHROYD.

He is thoroughly modern in spirit, and he entered into the compositions of Debussy and Ravel in a manner that won the warm appreciation of the audience. His technic is ample, his style is one of fine authority, filled with temperament, as well as understanding.

Another important event in the list of faculty concerts was that given by Nicola Thomas and Ada Lillian Gordon, pianist, more recently. This joint recital was given at Ganapol Music Hall, and also attracted a large and highly appreciative audience. Both artists were in fine form. Miss Thomas proved herself once more to be mistress of the violin and re-established her reputation as a virtuosa. Miss Gordon played a modern group with excellent technical facility, with fine understanding and musical feeling. The ensemble numbers by Mozart and Schubert were notable.

A third faculty concert is planned to be given by Mrs. Boris L. Ganapol and Frederick Boothroyd, pianists, and Boris L. Ganapol, baritone. This concert will be made up of compositions by Russian composers exclusively. Mr. Ganapol, who is a native of Russia, will sing in the vernacular and will introduce new songs, among which will be a group of folksongs arranged and harmonized by himself. Two piano numbers by Rachmaninoff and Napravnik, and piano solos by Scriabin, will round out the program, as unusual as it is artistic.

Lotta Madden's Tribute to Sergei Klibansky

Lotta Madden, artist-pupil of Sergei Klibansky, who scored such a triumph in her recent New York recital, Aeolian Hall, expressed her appreciation of her teacher in the following letter:

March 13, 1918.

MY DEAR MR. KLIBANSKY—I find no words adequate to express to you my gratitude, since I feel my success is due to your untiring interest, continual encouragement, perfect understanding of the voice and art. My progress as your pupil has been marvelous. I consider it a great privilege to be the pupil of such a master, and assure you the realization of the miracles you have accomplished with my voice makes my profession a joy forever.

With sincere admiration, (Signed) LOTTA MADDEN.

This is the second artist-pupil of Mr. Klibansky who has made her debut this year. Betsy Lane Shepherd, whose New York recital was also conspicuously successful, has

first in a sonata for piano and violin by Dohnanyi, which was in itself a model of ensemble playing.

Miss Thomas in her violin solos displayed beautiful tone, the gift of expression, and much virtuosity, due to her excellent command over the technical requirements of the instrument. She completely won her audience by her powers of sympathetic interpretation, and several encores were in order.

Mr. Boothroyd's playing came somewhat as a surprise, for he has been living so quietly during the past year, since coming to Detroit, that his exceptional pianistic ability was almost completely unknown.

THE COUNTRY'S PRAYER

"GOD BE WITH OUR BOYS TO-NIGHT"

Words by Fred G. Bowles

SUNG BY

Music by Wilfrid Sanderson

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THE OVATION MR. McCORMACK RECEIVED

when he introduced this GREAT BALLAD at the N. Y. Hippodrome recently has not been equalled in many a day.

JOHN McCORMACK'S SPONTANEOUS TRIBUTE

Dydeas Michael
I am so glad the good public
liked our war song to be with our boys.
It is a real prayer and one I feel
certain that finds an echo in every
American heart. I sincerely hope a
copy of that splendid ballad will
find a place in every American home.
John McCormack

(addressed to Michael Keane of Boosey & Co.)

SERGEI KLIBANSKY,
New York vocal teacher.

filled many engagements since then and met with remarkable appreciation of her ability, as indicated by the letter herewith reproduced, which was sent Miss Shepherd by the conductor of the Schubert Choir of Brantford, Canada:

Brantford, Canada, February 21, 1918.
DEAR MISS SHEPHERD—I tried to get you on the phone early this morning, but you had left. You know, by the demonstration of the audience that you produced a great impression here. You not only know how to sing, but you possess the greatest gift God ever gave to any one—the power of soulful expression. Many times in the trilogy the tears came to my eyes as you so beautifully and soulfully interpreted those great passages in the work. I have conducted for a number of stars, but have never been so deeply and genuinely impressed. Last night I really could not have put into words my feelings of intense joy and satisfaction at your triumph. Today it seems like a dream, and the talk in the city is all about your wonderful work.

Mrs. Higgins joins me in the heartfelt of wishes for your future, and no one who possesses such a lovely quality of voice, coupled with such soulful and appealing expression and winsome personality can be anything but successful. With warmest regards, believe me,

Yours most sincerely,
(Signed) CLIFFORD HIGGINS.

At the request of many teachers and students from out of town colleges who can study only during the vacation period, Mr. Klibansky will continue his regular summer school classes, beginning June 15.

McLellan Pupil Please

Marguerite Ringo, soprano, scored a well deserved success when she appeared as soloist at the recent concert of the Musical Art Society. Miss Ringo is a pupil of Eleanor McLellan, the New York vocal teacher.

WHAT THE TEACHERS ARE DOING

Fay Foster's Pupils at Princess Theatre

Many pupils' recitals are given, but it remained for Fay Foster to be the pioneer in engaging the Princess Theatre, New York, for the use of her pupils in a costume concert. On Sunday afternoon, March 17, seven of them appeared in a varied program before an invited audience of their friends.

The first novelty noticed was the program itself, which was of hand made Japanese paper, pale green, mottled with brown, and adorned with a cut of Miss Adelaide Tydeman in the Japanese costume she wore in opening with the ever popular "Japanese Sketches" of Fay Foster. In these sketches she was a pleasure to both eye and ear. She sang later "The Day Is No More," Carpenter, wearing a simple East Indian robe, with head veil, and carrying an Oriental water jug. Her closing group included three negro spirituals by Burleigh. In all of her numbers, Miss Tydeman is deserving of the highest praise. Her tone production is almost flawless, her diction admirable, her stage deportment easy and dignified.

Pauline Jennings was second on the program, presenting the aria from "Mignon," "Connais tu le pays," with sweetness and delicacy. Following this, she sang five charming children's songs by Fay Foster, which showed her admirable training to much advantage, the gradations of light and shade and the pianissimos being well handled. Marguerite Potter followed, revealing a voice of good quality, excellently placed, and handled with skill. A nervousness plainly discernible was doubtless responsible for a certain lack of poise, and rather abrupt entrances and exits. Her offerings were two Spanish songs (in costume) and the contralto part of the beautiful duet which closed the program.

Helen Curran next sang the waltz song from "La Bohème," in costume. She has a lovely, high, flexible soprano voice which floats with birdlike ease and accomplishes difficult tasks with no apparent effort.

"Mi Chiamono Mimi," from "La Bohème," was presented by Rosalyn Sneider-Banks, whose work showed careful training and conscientious study, and was very pleasing. Her second number was "Somewhere," by Fay Foster, with violin obligato, beautifully played by Mary Bradin. It was received with rapturous and well deserved applause.

Lou Stowe in costume furnished five children's songs by Fay Foster which completely captured the audience. Miss Stowe was at her best, and left absolutely nothing to be desired in interpretation and ease of delivery.

Lights of appropriate colors were thrown upon each number, greatly enhancing the effect. Miss Foster's accompaniments were, as always, one of the most attractive features of the program.

The concert was a complete success, and both teacher and pupils are deserving of great praise. Miss Foster's painstaking and intelligent work was in evidence throughout the entire concert.

Pescia Pupils in Recital

Astolfo Pescia, the eminent Italian vocal maestro, gave a recital on Saturday evening, March 16, at the Carnegie Chamber Music Hall, New York, on which occasion he presented twelve artist-pupils. The work of these pupils was of a superior order, and reflected credit upon their teacher.

Mr. Pescia, who located in New York two and one-half years ago, has in this short time developed many excellent voices, some of which were heard at this concert.

Albert G. Gillespie opened the program with an aria from "The Girl of the Golden West." Ruth Schiff sang the valse from "Romeo and Juliet." Janet Van Auken sang with much passion "Nina," Pergolesi, an aria from "Cavalleria Rusticana" as well as Massenet's "Il est doux" from "Herodiade." Irma Cohn was heard to good advantage in "Ave Maria," Gounod, and "Berceuse" from Jocelyn. Jonas Butenas' rich, resonant basso was much admired in "Simon Boccanegra," by Verdi. Naomi Carpenter, coloratura soprano, gave a delightful rendition of the cavatina from "Semiramide" and "The Swallows." Edith Moray pleased the audience with her singing of "Sento nel core," by Scarlatti. Helen Schmid sang "Caro mio ben," Giordani, and "Down in the Forest," Ronald, winning much favor. Victor Grinberg, baritone, rendered the famous "Toreador" song from "Carmen." Frances Gloria Cuce was heard in arias from "Manon Lescaut" and "Madame Butterfly," which she sang with charm and intensity, gaining much applause. The concert closed with a group of three songs artistically rendered by Florence Blume.

Mr. Pescia's accompaniments were greatly admired, and materially aided the singers in the successful rendition of their respective numbers.

Mme. Haggerty-Snell's Pupils' Recital

Ida Haggerty-Snell gave an enjoyable pupils' recital at her residence-studio, 337 West Eighty-fifth street, New York, on Saturday evening, March 23, on which occasion she presented five pupils in a program of much interest.

The participants were Katherine Hobbs, Christine McAllister, Sarah Rosenthal, Marguerite Hobbs and F. Janiello.

Miss McAllister opened the program with Angelina Compton's beautiful song "Water Lily," and later sang "Señora," by Nathan, and "Obstinacy," by Fontenailles; Katherine Hobbs sang "I Love My Love," Pinsuti; "The Rosary," Nevin, and "I Told My Love to the Roses," by Johnson. Mr. Janiello rendered two songs by De Curtis, "Torna a surriento" and "Canta pe me"; also "Donna e mobile" from "Rigoletto," and "Ni appari utt Amor," from "Martha." Miss Rosenthal's beautiful and well trained voice was much admired in "Vissi d'Arte," from "Tosca"; Woodman's "A Birthday," and "Will o' the Wisp," Spross. Marguerite Hobbs rendered Rogers' "The Star"; "Spring Song," Nevin; Arditi's "Il Baccio," and "Burst Ye Apple Buds," Emery.

The work of the pupils reflected great credit upon Mme. Haggerty-Snell's direction.

One of the important features of the program was Angelina Compton's three charming songs, which were well received.

Henrietta Salvatori accompanied the singers admirably.

Activities of Samuel Margolis' Pupils

Among the new pupils of Samuel Margolis, the eminent New York vocal teacher, is Andrew Oneto, who was leading tenor of the opera house at Genoa, Italy, and who also appeared in England and South Africa with the Quinlan Opera Company, singing with great success the leading roles in "Tosca," "Aida," "Rigoletto" and other operas.

Owing to the war, Mr. Oneto was obliged to come to America, and since his arrival in New York, five months ago, he has been studying with Mr. Margolis, under whose able guidance he has made rapid strides in voice production as well as in repertoire.

Francesca Marni, another artist-pupil of Mr. Margolis, is kept busy with engagements outside of the metropolis. She will appear in concert at the Princess Theatre, New York, on Sunday evening, April 28.

Still another artist-pupil who has achieved success is Townshend Ahern, who is being starred by Henry W. Savage.

Etta Hamilton Morris Pupils' Recital

An interesting program was given by three pupils of Etta Hamilton Morris on Wednesday evening, March 20, at her residence-studio, 17 Revere place, Brooklyn, N. Y.

Stanley M. Clark, tenor soloist of St. Matthew's P. E. Church, displayed a pleasing voice, which he handled with authority. His Handel number, "Oh, Sleep, Why Dost Thou Leave Me," showed fine command of the old school, and, as a contrast, Fay Foster's "Nipponeese Sword Song" was given with ringing tone and dramatic fire.

Hazel Clark, lyric soprano, has a voice of unusual range and purity. She sang with beautiful legato the familiar Micaela aria from "Carmen," and showed excellent technic and bird-like top notes in her rendition of "Thou Brilliant Bird."

Hattie M. Haustenn, contralto, gave the aria from "Giocanda" with a lovely warm tone.

The assisting artist was Herman Charles Pantley, pianist. His "Frühlingsnacht," Schuman-Liszt, was given with delicacy of expression and fine singing tone. Liszt's Hungarian rhapsody No. 4 had a virile rendering and roused the audience to much enthusiasm.

Alice McNeill was, as usual, an efficient accompanist.

Carl, Holterhoff, Mérö and Meyn

A more than usually interesting concert and one which fully merited the large attendance and enthusiastic applause was that given on Saturday evening, March 23, for the benefit of the Blind Men's Improvement Club of New York, in aid of the sick and general fund. Any one of the four soloists would have offered a very genuine attraction, capable of drawing a large audience, and such an unusual treat as was offered could not fail to make glad the heart of every music lover in the audience. Dr. William C. Carl, the eminent organist, opened the program with the Handel concerto in D minor, which he played with a breath and beauty of interpretation which delighted his audience. His other numbers were a gavotte from sonata XII of Padre Martini and Rhapsodie Catalane by Joseph Bonnet.

Leila Holterhoff, the blind soprano, sang. Her work had a special significance on this occasion, and her singing, which was characterized by beauty of tone and a piquant charm, seemed to especially delight her audience. Mary Wells Capewell, her "eyes," so to speak, played wonderfully sympathetic accompaniments.

Any one who has heard Yolanda Mérö play cannot have failed to be impressed with the richness of her tone, the facility of her technic and the virile power of her interpretations. Her audience was quick to appreciate her manifold virtues and gave her the prolonged and enthusiastic applause which her splendid playing deserved.

Heinrich Meyn, baritone, completed this excellent quartet of artists his remarkably interesting interpretations adding greatly to the evening's enjoyment. In Shelley's "The Resurrection," he was aided by Dr. Carl at the organ and Leon Glasser, who played the violin obligato. The work was most appropriate just at this season of the year.

Raisa's First and Only New York Recital

On Tuesday afternoon, April 2, Rosa Raisa will give her first and only recital in New York at Carnegie Hall, under the patronage of the Rubinstein Club, Mrs. William Rogers Chapman, president. Unlike the Galli-Curci concert, Miss Raisa's recital is open to the general public, which will undoubtedly welcome an opportunity to hear in recital this wonderfully gifted artist. Various composers and singers will be the special guests of the Rubinstein Club.

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CHICAGO EVENING POST

Nov. 23, 1917

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Jan. 19, 1918

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BOSTON EVENING TRANSCRIPT

Mar. 7, 1918

A rare choir. The predominant impression throughout was the utmost of training, development and discipline that is to be had from a choir of men and boys. The attack was clean-cut; the dismissal as clean or finely shaded off and the sustaining power was remarkable. From the ensemble there was a sense of reserve force in the sturdy, incisive phrases, a tonal luster no less full in the softer suggestive ones with no hint of straggling or subsiding interest. In these respects and others, more than one venerable and noted chorus, hundreds strong, could have learned much last evening.

A Few Dates Still Available in April in the South; in Early May, Texas or Arizona; A Few Dates in June in Montana and North Dakota.

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Chicago, Ill.

CADMAN'S OPERA

(Continued from page 8)

of the brasses, which is invariably good—and often times he obtains some truly admirable and unusual effects. The music of "Place Congo" is a wild orgy of those rhythms which we are accustomed to associate with the negroes and their dancing. It might almost be called the "Glorification of the Buck and Wing"—and it was danced in that spirit by the ballet. There are, too, some reminiscences of the style of Stephen Foster. There is an original love episode of much beauty, and there is considerable effective melodramatic music to underline the stage action. Mr. Gilbert's inspiration is fresh, and interest never flags from beginning to end; and there is the magnificent "Bamboula" theme, which returns time after time with its tantalizing rhythm, and causes every foot in the audience to tap in response to its incessant beat.

The orchestra played superbly except for an uneven attack in one or two instances, and Monteux conducted effectively, though a trifle more of rhythmic snap and incisiveness would not have hurt. The audience received this work, too, with much enthusiasm, calling Mr. Gilbert repeatedly before the curtain.

The Ballet

It was evident that Ottokar Bartik, who himself took one of the leading roles, that of Numa, had spent a great deal of time and care in the preparation of the ballet. Nothing more exhilarating was ever seen on the Metropolitan stage than when the whole great area was filled with busy figures, dancing, or cutting capers to the insidious urge of the "Bamboula." The very slight plot had to do with the love of Aurore (Rosina Galli) for Remon (Giuseppe Bonfiglio). This excited the jealousy of Numa, and Aurore saves Remon's life by the simple expedient of stabbing Numa just as Numa is about to stab Remon. Galli has never been seen to better advantage, especially in the duo dance in which she and Bonfiglio figure. Bartik was thoroughly good in his work as a pantomimist. The corps de ballets, with some extra genuine negroes for local color, did their work enthusiastically.

"L'Oracolo"

The afternoon ended with a performance of Leon's one-act opera, "L'Oracolo." Nothing in the Metropolitan repertoire is better done than this little work. Except that Marie Mattfeld took the place of Braslau-Shanewis, as the Nurse, the opera was done with the usual cast, headed by Adamo Didur and Scotti, in roles which they

have made famous, while Florence Easton and Paul Altouse did extremely good singing as the young pair. Commonplace as the music often is, the book is so excellent that "L'Oracolo" remains a prominent feature of the repertoire and one of its best numbers.

"Rigoletto," March 18

Verdi's "Rigoletto," with Marie Barrientos, Hipolito Lazaro, and Giuseppe de Luca, as Gilda, the duke and the jester, was given its fifth performance on Monday evening, March 18, at the Metropolitan Opera House. The audience was a large one, and was aroused considerably during the evening by the excellent vocalism and acting of these three artists. Leon Rothier and Flora Perini added to the interest of the production in the roles of Sparafucile and Maddalena. The quartet in the last act was admirably rendered, and received an ovation. Roberto Moranzoni was at the conductor's stand, and gave an illuminative reading of the score.

"Madame Sans-Gêne," Wednesday, March 20

"Madame Sans-Gêne" was given for the second time this season with the same cast as at the first performance, including Geraldine Farrar in the title role, Giovanni Martinelli as Lefebvre, de Segurola as Fouché, Altouse as Count Neippiger, and Amato as Napoleon. Farrar's presentation of the heroine is always interesting, even if occasionally overdone. She was in unusually good voice—for Miss Farrar. The others were all effective in the rather ineffective roles which fall to everybody. Pasquale Amato was in fine form. Napoleon is one of the very best roles which he does. Aside from singing it well, he is extremely convincing in his acting, and his makeup is wonderfully perfect. The tawdry Giordano music does not improve on acquaintance. Gennaro Papi did well with it, making it sound as plausible as possible.

Quadruple Bill, Thursday (Afternoon), March 21

A special performance of single acts from "Aida," "Lucia di Lammermoor," "Pagliacci" and a ballet from "Faust" was given before a large matinee audience.

In the third act from "Aida," Muzio sang the title role superbly, while Martinelli as Radames was splendid both vocally and histrionically. Lila Robeson was an excellent Amneris. Thomas Chalmers was the Amonasro and Giulio Rossi took the role of Ramfis.

In the first scene of the third act of "Lucia," Mabel Garrison in the title role did some of the best singing of her career and received an ovation. Mardones made an admirable figure as Raimondo. Papi conducted both these acts.

In the first act of "Pagliacci," Florence Easton made her debut in New York as Nedda. She revealed an exceptionally attractive and convincing conception of the role and was delightful vocally. Caruso's Canio is well known and always excellent. Giuseppe de Luca made a splendid Tonio. Pietro Audisio was the Beppe and Mario Laurenzi was the Silvio. Moranzoni conducted.

In the "Walpurgis Night" ballet from "Faust," Rosina Galli and Giuseppe Bonfiglio, assisted by the regular ballet

of the house, did some fine dancing. The orchestra was under the baton of Monteux.

"Boris Godunoff," Thursday, March 21

"Boris Godunoff" (Moussorgsky), was the offering Thursday evening, March 21, at the Metropolitan Opera House. Adamo Didur gave his familiar impressive portrayal of the title part, his voice as usual being full, resonant and splendidly colored throughout. The remainder of the cast follows:

Teodoro	Raymonde Delaunois
Xenia	Lenora Sparkes
The Nurse	Kathleen Howard
Schouisky	Angelo Bada
Tchekhaloff	Mario Laurenti
Brother Pimen	Leon Rothier
Dimitri	Paul Althouse
Marina	Louise Homer
Varlam	Andrea de Segurola
Missall	Pietro Audisio
The Innkeeper	Mario Mattfeld
The Simpleton	Albert Reiss
A Police Official	Giulio Rossi
Tschernakowsky	Carl Schlegel

Gennaro Papi conducted with his usual skill.

"L'Amore Dei Tre Re," Friday, March 22

The second performance of the season of Montemezzi's opera was given with the same cast, with one exception, that appeared at the first hearing a week previous. The outstanding feature of the three acts was the fine art, both vocal and histrionic, of Claudio Muzio as Fiora. She sings this role magnificently and her interpretation leaves nothing to be desired, as it embodies exactly the poetical and dramatic intentions of the composer. Caruso as Avito was in better voice than at the first performance. Amato again scored in the role of Manfredo. The others in the cast were the same as at the première this season, with the exception of Mardones, who took the role of Archibaldo. He did the role of the blind king with marked effect and gave it overpowering dramatic force. Moranzoni again achieved an effective reading of the brilliant score.

"Carmen," Saturday (Evening), March 23

"Carmen" with Geraldine Farrar in the name part, interested a big audience at the Academy of Music, Brooklyn, Saturday evening, March 23. The production throughout aroused great enthusiasm. Mme. Farrar, the singing actress, was in fine mood. Giovanni Martinelli sang the role of Don José with great beauty of tone and captivating interpretation. He was given a rousing welcome. Marie Sundelius sang the role of Micaela for the first time with the Metropolitan Opera Company. Her success was instantaneous. Her clear, pure soprano and good acting fitted the part admirably and she deserved fully the particular attention received from the audience. Clarence Whitehill made an impressive Escamillo. The remainder of the cast included Lenora Sparkes, Rita Fornia, Albert Reiss, Angelo Bada, Leon Rothier, and Mario Laurenti. Pierre Monteux conducted.

Metropolitan Sunday Concert, March 24

Another capacity audience attended the concert at the Metropolitan Opera House, Sunday evening, March 24.

"At his best, a best which is on a level of anything to be heard to-day on the concert stage."
—New York Tribune.

REFERRING TO THE NEW YORK RECITAL, AEOLIAN HALL, MARCH 18, OF

LAMBERT MURPHY
TENOR

New York Tribune

In the evocation of moods of subdued feeling or of sentimental expression, he is at his best, a best which is on a level of anything to be heard today on the concert stage. His voice never sounded fresher or warmer. His singing of the Handel recitative from "Jephtha" showed his knowledge of the style of oratorio and his unusual clarity of diction. In his songs he was best, perhaps, in Gretchaninoff's "Over the Steppe," and in his French group. Here his command of gentle sentiment and the charm of his voice brought unlimited pleasure. With a few exceptions his songs were given as few singers could give them today. Mr. Murphy will always be welcome when he chooses to appear before us.

New York Sun

In some respects the artistic qualities of the entertainment were considerably removed from the familiar lines. Mr. Murphy's singing has both character and expressiveness, especially in lyrics demanding the embodiment of tender feeling and pure sentiment. That he can also declaim with energy and virility was proved by his delivery of Fourdrain's "Chevauchée Cosaque," which had to be repeated. Mr. Murphy was very successful with the air "Waft

Her, Angels" and its prefatory recitative from Handel's "Jephtha." In this, as in all the songs he gave in English, the entire audience must have been well pleased with the clarity of his enunciation. He treated every vowel correctly, making none of those modifications which so many singers find unavoidable in the upper register. Delicate head tones used with excellent taste are among this tenor's best assets. They were employed with much skill and artistic judgment in Gretchaninoff's "Over the Steppe," which was beautifully sung. On the whole his singing was such as to command warm praise. It certainly gave much enjoyment.

New York Evening Mail

Lambert Murphy was generally recognized as a first-class tenor even before his recital. His past appearances in opera and oratorio have given ample proof of his voice and art. It was no surprise, therefore, to find Mr. Murphy again meeting with instantaneous success and preserving the enthusiasm of his audience throughout the program. This young American sings with a rare ease and beauty of tone. Aside from his vocal equipment he possesses a most ingratiating manner, admirable enunciation and a nice command of interpretive values.

New York Evening World

This young New York tenor displayed a quality of voice and a competency of style that were admirable, and his pronunciation of a variety of songs captivated a large audience. He found favor immediately by his lovely singing of Handel's "Waft Her, Angels" and "Passing By" of Purcell's. Next a group of Russian songs found deserved favor.

New York Evening Sun

Mr. Murphy possesses a voice which has taken on an increased power with the recent years. It has not lost its fine tenderness, either, nor its purity of tone. He had to repeat Fourdrain's "Chevauchée Cosaque" yesterday, and the other numbers certainly did not lack for hearty appreciation.

New York Evening Globe

It was a colorful and well balanced program of songs which Lambert Murphy sang in Aeolian Hall yesterday afternoon, and one well devised to show the range of his voice. Throughout the program he demonstrated his complete control of his voice, an ability to do the dramatically effective with it, and at the same time maintain a sweet and mellow quality.



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(Chickering Piano)

"His command of gentle sentiment and the charm of his voice brought unlimited pleasure."
—New York Tribune.



MARJORIE KNIGHT,
Soprano, artist-pupil of Mme. Whistler, who will give a New York
recital on April 4.

The soloists were Josef Hofmann, pianist; Mabel Garrison, coloratura soprano, and Morgan Kingston, tenor.

The orchestra, under the direction of Richard Hageman, played Henry F. Gilbert's "Comedy" overture on negro themes, and prelude and fugue by Alberto Chiaffarelli, both of which were rendered with much fire and brilliancy.

Mabel Garrison sang in her imitable manner "Charmant Oiseau," from "The Pearl of Brazil"; Johann Strauss' "Voce di Primavera," and as encores gave "Dixie" and an aria from "The Tales of Hoffmann." She was at her best, and sang with a wealth of tonal beauty and delicate shading, which once more won the hearts of her hearers, who recalled the artist time and again after every number.

Morgan Kingston, the eminent Welsh tenor, was in excellent voice, and sang with intensity the aria "Vesti la giubba," from "Pagliacci," and "Sound an Alarm," from Handel's "Judas Maccabaeus." He was recalled many times and gave as an encore a charming ballad.

Josef Hofmann played with his accustomed finish the Chopin concerto in E minor, in which he had excellent support from Mr. Hageman and orchestra. He later played a group of solos comprising Rachmaninoff's prelude in C sharp minor; the barcarolle in A minor, Rubinstein; "La Jongleuse," Moszkowski, and the march from the "Ruins of Athens," Beethoven-Rubinstein. In addition he responded with four encores.

Rosa Raisa Bookings

Jules Daiber, manager of Rosa Raisa, announces the following dates for this recent sensation in the concert world: March 29, Metropolitan Opera House, Philadelphia; March 31, New York Hippodrome; April 2, Carnegie Hall, Rubinstein Club; April 5, Boston Opera House, Boston; October 4, Bangor Festival, Bangor, Me.; October 8, Portland Festival, Portland, Me.; November 7, Dayton, Ohio; December 10, Waldorf Astoria, New York Rubinstein Club; January 5, 1919, Auditorium Theatre, Chicago.

A concert tour for April is now booking.

Rosalie Miller's Fifth in One Season

Rosalie Miller, the gifted young singer, has been engaged for her fifth appearance this season with the Ethical Culture Society, New York. This is indeed a record of which Miss Miller may well be proud. Among her recent successes was an appearance in St. Louis with the St. Louis Symphony Orchestra.

Bispham Heard Again in "Adelaide"

Because the demand for tickets by members of the MacDowell Club, New York, at a recent performance of "Adelaide" and "Moonshine," was greater than the supply, these were repeated at the club rooms on Tuesday evening, March 12, under the auspices of the committee on drama. In the performance of original pantomime, "Moonshine," by Austin Strong, Henry Clapp Smith and Theodore F. Steinway, with Harry Bennett at the piano, the clever acting brought gales of laughter from the club members and the guests.

"Adelaide" is a romantic episode from the life of Beethoven, adapted by David Bispham from the German of Hugo Müller. The scene is laid in Beethoven's lodging in Vienna about 100 years ago. The following was the cast:

Ludwig van Beethoven	David Bispham
Frau Fadinger, his landlady	Edith Randolph
Clara, the landlady's daughter	Idelle Patterson
Franz, her sweetheart	Philip Spoorer
Frau Seperl, a laundress	Kathleen Narelle
Adelaide, Beethoven's beloved	Marie Narelle

The underlying strains of Beethoven's music had been arranged and were conducted by William Humiston.

Interest centered around Bispham's very realistic portrayal of Ludwig van Beethoven, who characterizes so vividly the "Deaf Musician" and resembles him so well that one carries away a very definite impression of the great composer in his unhappy years. Mr. Bispham's melodious voice in speech and his dramatic interpretation car-



LENORA SPARKES, SOPRANO OF THE METROPOLITAN OPERA COMPANY, AND YEATMAN GRIFFITH, THE NEW YORK VOCAL TEACHER, WITH WHOM SHE HAS BEEN STUDYING AND COACHING FOR THE LAST TWELVE MONTHS, "Snapped" on Riverside Drive, New York. Miss Sparkes, who has been very busy this winter, with her opera and concert engagements, is very enthusiastic about the result of her work with Yeatman Griffith.

ries with it throughout the stamp of the great artist. Idelle Patterson as Clara, the landlady's daughter, is winsome and lovable, and the other parts are carried out with fine attention to detail.

The MacDowell galleries again were crowded at this second hearing.

Alfred Hertz Here

Alfred Hertz, conductor of the San Francisco Orchestra, is in New York on a short visit. Last Monday evening he attended the Metropolitan Opera House, the scene of his former activities.

LATEST TRIUMPHS OF CORNELIUS VAN VLIET THE DUTCH CELLIST

*El Paso Morning Times, El Paso, Texas,
January 30, 1918:*

Cornelius Van Vliet, cellist, was accorded almost an ovation following his rendition of Van Goens' Concerto in A minor, played at the evening performance.

Mr. Van Vliet chose as his principal offering the concerto in A minor by Van Goens.

Twice recalled, he gave as encores a gavotte by Mehul and Saint-Saëns' "Swan." The bowing of the final diminuendo note of this latter bit was unsurpassable.

*Los Angeles Examiner, Los Angeles, Calif.,
February 6, 1918:*

Cornelius Van Vliet, cellist, was soloist in the concerto in A minor by Van Goens.

Twice recalled, he gave as encores a gavotte by Mehul and Saint-Saëns' "Swan." The bowing of the final diminuendo note of this latter bit was unsurpassable.

*Denver Post, Denver, Colo.,
February 20, 1918:*

A young Dutch cellist, interpreting a composition of another Dutch player of the violin's big brother, was the soloist of the evening. His name is Cornelius Van Vliet, and he will bear watching. He has a wonderful instrument, and he wrenches the very soul from it. He realizes its full possibilities, from the deep basses to the subtle, quasi-violin strains.

*Rocky Mountain News, Denver, Colo.,
February 20, 1918:*

Cornelius Van Vliet, cellist, was the soloist of the evening and captivated the house. His beautiful bow arm and the splendid freedom of his playing which is marked both by precision and rhythm were all marked in his rendition of the melodious Van Goens' concerto for violoncello and orchestra. Mr. Van Vliet, in response to the appeal of his audience, played two encores in which he was accompanied by the harp, played in the most perfect manner.



A THRILLING METROPOLITAN OPERA MOVIE DRAMA

"The Foot That Almost Slipped" or "Sober Second Thoughts" the Title—Directors Nearly Commit a "Faux Pas," but Opera Is Finally Saved from Democracy

For three days last week it appeared that the crust of dignity which had gathered on the Metropolitan Opera House in the thirty-five years of its majestic existence was going to be badly cracked—so badly cracked, in fact, that it seemed likely to peel off in chunks and forever expose the majestic and reserved edifice to plebeian eyes. In other words, the New York Evening Post of Wednesday, March 20, informed an astonished world on the authority of S. L. Rothapfel, manager of the Rialto and Rivoli temples of Doug Fairbanks, Fatty Arbuckle, Charlie Chaplin and Mary Pickford, that he had leased the Metropolitan Opera House (1) for the summer; and that the veteran Temple of the Muses would become for the hot spell the Temple of the Movies. This announcement, however, was not exactly a surprise to those who knew that Otto Kahn, the Metropolitan Opera chairman, is the principal backer of the Rothapfel enterprises.

It appears that Brother Rothapfel pulled the trigger a trifle sooner than the Metropolitan authorities expected and shot off his announcement a bit prematurely; but they backed him up loyally, and on Wednesday evening, when they discovered that the Evening Post had "beaten them to it" to use a classic phrase, they issued an announcement to the same effect as that communicated verbally by Manager Rothapfel, adding the following bit of entirely superfluous camouflage to the simple statement:

The engagement will afford an opportunity for employment of many of the Metropolitan opera forces that would otherwise be idle during the summer, and furthermore, the aggregate sum that will be derived by the Government in war tax during this engagement has been a consideration in persuading the Metropolitan Opera Company in signing this lease. High artistic ideals and utmost dignity will mark the film offerings, the musical programs and the work of soloists and orchestras, so that the engagement will serve both a patriotic and artistic purpose.

Thus endeth Chapter I.

Chapter II begins with a "still" in which joy is registered on the face of every special story writer on the New York dailies. The opportunity of a lifetime had come, and they did not fail to take advantage of it. Much to the dismay of the Metropolitan authorities, the papers refused to take the matter seriously. They poked fun at the holy of holies!

Katzenjammers at the Met.

Mr. Hearst, doing a little free advertising for himself at the expense of the Metropolitan, remarked in his Morning American of March 21:

The Metropolitan Opera House is to become the home this summer of the motion picture. Under the direction of S. L. Rothapfel, who has made possible the triumphs of the Rialto and Rivoli Theatres, a dignified series of entertainments will begin the first week in May. A leader in all the theatres which will now be under Mr. Rothapfel's direction, it was announced last night, will be a famous feature of the Educational Films Corporation of America—

MUSICAL COURIER

the amusing Katzenjammer Kids in a cartoon comedy, "Vanity and Vengeance."

The New York Sun—shades of Dana!—devoted no less than a column and a third to laughing at the threatened movies. Lack of space prohibits its reproduction here in toto (it was worth it), but the following selection gives an idea of its tenor:

When the news first came out, up to the Rivoli romped everybody, wild eyed and yelling as they clattered into Sam Rothapfel's office, "Sam, is this true?" And Sam Rothapfel, movie man de luxe, blushed modestly and said it was true. Down to the banking house of Kuhn, Loeb & Co., in lowest William street, and straight to the desk of Otto H. Kahn, chairman of the Metropolitan Opera's board of directors, romped everybody next and asked Mr. Kahn how about it. Mr. Kahn said it was true, but would make no comments for publication. Nevertheless Sam's "yes" and Otto's "yes" made it unanimous.

Many of the other papers, alas! were no more respectful. Whereupon the head of William J. Guard, press representative of the Metropolitan, was moved to wrath. Though his middle initial be J, his middle name is "Loyalty," so he sat him down and intoned the following letter, sending it broadcast to the daily press:

Apart from a few well meaning but myopic persons, I have discovered that the only objectors to the leasing of the Metropolitan Opera House for the showing of American, French, British and Italian war films accompanied by good singing and good orchestral music are a class of persons inspired by that most contemptible of vices known as snobism.

Thousands and thousands of people who heretofore never have put foot in the Metropolitan Opera House will get the habit of going there and finding themselves quite at home—of discovering that a "temple of art" like a "church universal" is "of the people" and "for the people" and ultimately must be maintained "by the people."

Who knows but that a very large proportion of them for the first time in their lives may not attend the opera when the regular season begins in November?

The lease of the Opera House for the summer months to Mr. Rothapfel is quite in tune with the spirit of the times.

It is going "to make the Opera safe for Democracy!"

WILLIAM J. GUARD.

New York, March 21.

Base Betrayal of Guard

Thus ended Chapter II. Chapter III was a short one. On Saturday afternoon there was a meeting of the board of directors of the Metropolitan Realty Company. The Metropolitan Realty Company is the corporation which owns the ground on which the Metropolitan Opera House stands, the house itself and the boxes of the Golden Horse-shoe within that house. In other words, it is made up exclusively of the boxholders of the Metropolitan Opera House. Otto Kahn, though for some years past chairman of the Metropolitan Opera Company, which leases the house from the Metropolitan Realty Company, did not join the charmed circle of the latter organization until two or three months ago, when he acquired Box No. 14 through purchase. Now, immediately after the Saturday afternoon meeting of the Metropolitan Realty Company—though of course the charitable will still believe it was only a coincidence—there was hurrying and scurrying in the Metropolitan Opera House, and at 6:23 p. m. the following notice went to the press, being sent out for all by messenger to catch all the Sunday morning papers:

NO MOTION PICTURES AT THE METROPOLITAN THIS SUMMER

The only motion picture which the Metropolitan Opera House conditionally and informally considered to be shown was D. W. Griffith's great war film, "The Hearts of the World," which is to be given in London under the auspices of the British Government and which is of such importance as propaganda that it is believed it would have the official support of the United States Government.

As this film is of such great propaganda importance, Mr. Griffith cannot delay its presentation in New York until May 15, the earliest date on which the Metropolitan Opera House is available. Therefore all arrangements for its presentation at the Metropolitan have been withdrawn, and no motion pictures will be shown at this house this summer.

It is to be feared that the unprejudiced eye, viewing the last notice and comparing it with the first, and then reading Mr. Guard's letter in between, will ponder over certain discrepancies. The saddest thought, however, is that the opera is not to be made safe for democracy after all!

And the unkindest cut was the publication in two evening journals on Monday evening, March 25 (long after that hurried notice had told the public that the dear old house was not to be desecrated by populistic contamination after all), of that same "democracy" letter, which had evidently been in type for two or three days. Somebody forgot to kill it! Thus endeth the story. R. I. P.!

The Stults Program

Following is the program given by Monica Graham Stults (soprano), Walter Allen Stults (basso-cantante), with accompaniments by John Doane, before the University Club of Evanston, Ill., March 17, and was repeated before the Eleanor Club of Chicago, the afternoon of March 31:

"Pastorale" (Saint-Saëns), "Song from the Persian" (Fonote), Mr. and Mrs. Stults; "Il Lacerato Spirto" (from "Simon Boccanegra") (Verdi), "Plaisir d'Amour" (Martini), "L'Heure Exquise" (Hahn), "La Serenata" (Tosti), Mr. Stults; "Three Gypsy Songs" op. 55 (Dvorák), "A des Oiseaux" (Häfele), "Chère Nuit" (Bachelet), Mrs. Stults; "Bedouin Love Song" (Chadwick), "Absent" (Tirindelli), "Night and the Curtains Drawn" (Ferrata), "The Nightingale Has a Lyre of Gold" (Whelpley), "Young Tom o' Devon" (Russell); Mr. Stults; "Sweet and Low" (Hollins), "Canadian Boat Song" (Beach), Mr. and Mrs. Stults.

Arthur Shattuck to Enjoy Much Needed Rest

Arthur Shattuck, American pianist, who has been playing through the busiest and most successful season of his career, will allow himself a few weeks' rest in Florida after the middle of April.

Following his two appearances with the Philadelphia Symphony Orchestra in its home city, on April 5 and 6, Mr. Shattuck will play a return engagement in Erie, Pa.; another in Louisville, Ky., and a number of engagements in Wisconsin cities, including a first appearance in Madison.

Helen de Witt Jacobs at Carnegie Hall

Helen de Witt Jacobs, the young American concert violinist, will appear as soloist for the benefit of the anniversary of the Irish Rebellion on Sunday evening, March 31, at Carnegie Hall, New York. Her program will consist of Irish selections, particularly suitable to the occasion.

OF THE CONCERT PLATFORM

Mr. Stracciari has sung some 300 Song Recitals, and I predict, that that figure will be doubled within the next 5 years.

If you will telegraph or write, I shall be most happy to mail you fullest particulars as to his concert activities, his programs, open time and—"fee"—.

Meantime, you managers and club members who have not heard him with the Chicago Opera Company as Rigoletto, Germont père (Traviata), Tonio (Pagliacci), Carlo V in "Ernani" (which opera was revived for him), go to the nearest Columbia Graphophone store dealer, and hear his records. You will be astonished—and credit me with knowing what I am saying, when I enthuse about Stracciari.

Yours sincerely,

(Signed) M. H. HANSON.

March 28, 1918

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, March 28

Victoria Boshko, pianist; Eugen Ysaye, violinist. Evening. Aeolian.

New York Oratorio Society—Grace Weidler, Merle Alcock, Lambert Murphy, Reinhard Werrenrath, Charles Tittman. Evening. Carnegie.

Beryl Rubinstein. Piano recital. Afternoon. Aeolian.

Friday, March 29

Verdi's "Requiem"—Claudia Muzio, soprano; Sophie Braslau, contralto; Giovanni Martinelli, tenor; Jose Mardones, basso, soloists. Afternoon. Metropolitan Opera House.

Saturday, March 30

Fionzaley Quartet, the Trio de Lutce—Helen Stanley, soprano; Jacques Thibaud, violinist, and Maurice Dumesnil, pianist. Benefit concert. Afternoon. Aeolian.

Lillian Rosenthal. Evening. Aeolian.

Sunday, March 31

Rosa Raisa, soprano; Giacomo Rimini, baritone; Nahum Franko's Symphony Orchestra. Afternoon. Hippodrome.

John McCormack. Afternoon. Carnegie.

Paulist Choristers. Evening. Century Theatre.

Armenian Relief Fund Red Cross Benefit. Afternoon. Aeolian.

Alma Gluck-Efrem Zimbalist. Evening. Hippodrome. France Woodmansee. Afternoon. Punch and Judy Theatre.

Monday, April 1

Adele Braden. Song recital. Afternoon. Aeolian.

Sascha Jacobson. Violin recital. Evening. Aeolian.

Tuesday, April 2

Maurice Dumesnil. Piano recital. Afternoon. Ritz-Carlton.

Edward Weiss. Piano recital. Evening. Aeolian.

Rosa Raisa. Song recital, under the auspices of the Rubinstein Club. Afternoon. Carnegie.

St. Cecilia Club. Evening. Waldorf-Astoria Hotel.

Humanitarian Cult. Evening. Carnegie.

Wednesday, April 3

Oliver Ditson Publisher's Recital. Afternoon. Wanamaker Auditorium.

Thursday, April 4

New York Choral Society—Marcela Craft, soprano; Alma Beck, contralto; Arthur Hackett, tenor; Arthur Middleton, bass, soloists. Verdi's "Requiem."

Ruth Cramer-Janet Jackson. Afternoon. Princess Theatre.

Margaret Matzenauer. Song recital. Afternoon. Carnegie.

Friday, April 5

Reinhard Werrenrath. Song recital. Evening. New York University.

Saturday, April 6

Mischa Levitzki. Piano recital. Evening. Aeolian.

Jascha Heifetz. Violin recital. Afternoon. Carnegie.

Max Rosen, Sophie Braslau, Max Gegna. Evening. Carnegie.

Sunday, April 7

Maud Powell. Violin recital. Afternoon. Carnegie.

Harold Bauer, Pablo Casals, Jacques Thibaud. Afternoon. Aeolian.

Monday, April 8

Letz Quartet. Evening. Aeolian.

Tuesday, April 9

Schumann Club. Evening. Aeolian.

Schola Cantorum. Evening. Carnegie.

Maurice Dambois. Afternoon. Aeolian.

Wednesday, April 10

Alma Real. Song recital. Afternoon. Aeolian.

Thursday, April 11

Alice Sjöström. Song recital. Afternoon. Aeolian.

Anna Shomer-Rothesberg. Song recital. Evening. Aeolian.

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[The first of this unique series of articles by one of the foremost authorities on piano playing appeared in the Musical Courier of February 14 and dealt with Johann Sebastian Bach and his works. The present article is devoted to Beethoven, and there is a discussion of the sonata, op. 27, No. 2, falsely known as the "Moonlight" sonata, of greatest interest to all piano students.—Editor's Note.]

It is amusing, and also significant, to see that whenever a man achieves true greatness and world wide celebrity attempts are made to contest his avowed nationality, and that, at times, more than one nation claims him as its son.

Five cities disputed among themselves the honor of having been the birthplace of Homer. In like manner some writers have tried to show, especially in recent times, that Beethoven was not a German. The prefix to his name points, undoubtedly, to a Dutch origin, and what is easier than to say that the greatest composer of all times was not a German, but a Hollander? However, if obscurity reigns over the birthplace of the author of the "Iliad," there is none whatever connected with that of the composer of the Ninth Symphony.

Ludwig van Beethoven was born, as every music student knows, in Bonn, on the Rhine, in Germany, in 1770. He lived there, in Bonn, until his twenty-second year. His father was also born in Bonn, and spent all his life there as a singer at the Electoral Court. Is there anything more needed in order to stamp a man's nationality than the fact that he was born and raised in a country until of age and that his father was also born and raised in that same country? Beethoven was, therefore, a German, albeit his grandfather, who also spent most of his life in Bonn as capellmeister at the Electoral Court, was born in Antwerp.

In his book "Outre Mer," written after a prolonged visit to America, Paul Bourget, one of France's foremost writers, and a member of the Academy of France, says that "few Americans know their grandfathers." Mark Twain, who was made angry by this remark, retorted, in a heated article, that "few Frenchmen know their father," the whole polemic being reproduced in one of Mark Twain's latest books. All of which shows that it is best not to "drag in" grandfathers.

What He Did in Music

Is it necessary to tell the reader what the name of Beethoven means for music? I referred to him before as the greatest composer of all times, and this has been, since a century, the verdict of all enlightened, true musicians, of all schools and climes. None has equaled him in epic strength, depth, breadth, and height, and that is the reason why those too young, too weak, or too shallow do not understand him and often do not like him.

Conceived by a mighty mind, depicting the entire range of human emotions, with the orchestra ever present in its wealth of color and through their disregard of technical difficulties, the piano works of Beethoven compelled a new manner of playing that instrument. Virile, rugged strength, allied to feminine (not effeminate) grace; strong, yet supple fingers, wrists and arms, great forcefulness of accent and delicacy of touch—all these are needed when playing Beethoven. But, more than that, one must have lived—for the canvas on which he wields his mighty brush is so large that eyes too young cannot understand its heroic proportions.

Although Beethoven's piano compositions were written for the clavichord and for the "pianoforte" (his sonata for piano, op. 106, bears the inscription written by him: "Für das Hammerklavier"—for the hammer piano), yet here we are freed from any considerations as to the instrument for which Beethoven wrote, and that on which we play. What I said in my first lesson on Bach applies, only oh! so much more, to Beethoven. He wrote ahead of his time—for all times. He wrote, not for the string-twanged clavichord, nor for the string-struck pianos—he wrote on our hearts, for our souls. All the emotions that sway mankind—sorrow, grief, despair, resignation, hope, love, energy, strength, joy, brotherhood of men—all the

thoughts that have transformed races, the aspirations and the faith—precursors of great deeds—dreams, legends, the metaphysical contemplations of great minds that tower above common mankind like the cloud-hidden peaks of Himalaya, the quiet droning and praying of the mother rocking a cradle—all are but the strings of the huge instrument for which Beethoven wrote. Needless, almost, to say that it is not easy to play Beethoven's compositions. Indeed, it requires mature judgment to do justice to his wonderful tone poems.

Many an inexperienced teacher may, after what has been said, draw the conclusion that Beethoven's sonatas, and his other piano compositions, should not be given to the young. But that would be a mistake, just as it would be wrong to withhold from them the study of Bach's works, merely because they usually do not "like" him. Even if not understood, let Bach, Mozart, Haydn, Beethoven be played as soon as the technic is advanced enough. You will thus plant the seeds, in the musical nature of your

warmth to the ineffable appeal of music—you whose soul is aglow with enthusiasm, and who are setting out to conquer the world. Read his life! It is one of the most eloquent lessons in devotion to one's art, in indefatigable industry, in uprightness, fortitude, manliness, and courage. You will see a child taught piano playing at the age of four by a father whose sole aim in so doing was to make money out of the child's precocity. You will see him studying at the age of nine with Tobias Pfeiffer, then with van den Eeden, and after the latter's death, with Neefe. He it was who first taught Beethoven composition, in addition to piano and organ.

When twelve years old the boy became assistant organist of Neefe, while at the same time he played viola in the orchestra. At thirteen he often conducted the opera rehearsals at the piano. Then, when influential patrons interested themselves in him, you will see him, as a seventeen year old youth, on his first journey to Vienna, the then famous centre of music, where Haydn and Mozart lived. But in a month or so he had to return in all haste to Bonn, because his mother was dying. He returned in time to close her eyes, thereafter remaining in Bonn until his twenty-second year. Then he again journeyed to Vienna, where he was henceforth to live most of his life. You will see him begin his studies with Haydn. His first payment to Haydn is recorded; he paid him eight groschen, the equivalent of twenty cents, and probably for an hour lesson. But his keen mind promptly discovered that a great musician may be a poor teacher, and in secret he took lessons from Schenck. He then openly left Haydn and started taking lessons in counterpoint from Albrechtsberger, violin with Schöppenbach, writing for the voice with Salieri. He worked assiduously, taking from each three lessons a week. But although he worked unceasingly, he published nothing until 1795, which fact affords striking proof of the severe self criticism to which he always subjected his own works. In that year he appears in one of Haydn's concerts as soloist and composer, playing his own C major concerto. A few months later appeared his op. 1, three trios for piano, violin and cello; the year following, his op. 2, the first three sonatas for piano.

You will see him conquering Vienna, patronized, admired by the imperial family and by all the nobility. Yet he never courted or fawned—indeed, he often openly showed his contempt for aristocracy. Read this passage of a letter which he wrote to Bettina von Arnim (I recommend reading the whole letter, which is a testimony to the nobility of his character, like scores of other letters written by him):

Töplitz, August 15, 1812.

To Bettina von Arnim:
My Most Dear, Kind Friend—Kings and princes can indeed create professors and privy councillors, and confer titles and decorations, but they cannot make great men—spiritus mundi—this is what forces them to respect us. When two persons like Goethe and myself meet, these grandees cannot fail to perceive what such as we consider great. Yesterday, on our way home, we met the whole imperial family; we saw them coming some way off, when Goethe withdrew his arm from mine, in order to stand aside, and, say what I would, I could not prevail on him to make another step in advance. I pressed down my hat more firmly on my head, buttoned up my greatcoat, and crossing my arms behind me, I made my way through the thickest portion of the crowd. Princes and courtiers formed a lane for me; Archduke Rudolph took off his hat, and the Empress bowed to me first. These great ones of the earth know me. To my infinite amusement, I saw the procession defile past Goethe, who stood aside with his hat off, bowing profoundly. I afterwards took him sharply to task for this; I gave him no quarter, and upbraided him with all his sins, especially toward you, my dear friend, as we had just been speaking of you.

And thus you will follow, step by step, the career of one of the most highly gifted, most cruelly afflicted, and most courageous and benevolent of men, until March 26, 1827, when, in the words of Dr. Nohl, "during a violent spring storm of thunder and lightning, the sublime maestro paid his last tribute to that humanity for which he had made so many sacrifices in this world, to enter into life everlasting."

The Life of Beethoven

Read the life of Beethoven, you who stand on the threshold of your own life, and whose heart responds with



BEETHOVEN,

From an original Schimon portrait done in 1819.

pupils, which will blossom, no matter if only later in life, into flowers of fragrant beauty.

Whenever possible, children should be taken often to museums of painting in order that their eyes may feast on visible symphonies of color, for then their sense of beauty and taste, the finer feelings of their inner nature will be uplifted. The subtle appeal of a sister art so closely allied to music as is painting, will vivify their own artistic conceptions and impressions. Yet they need not have, at first, any knowledge of painting or of the various schools. Happy, though, the child or youth who has, as a mentor, some one to disclose and explain to him the robustness and largeness of conception and execution of the Dutch school, the gorgeousness and fineness of detail of the Spanish school, the subtlety and spirituality of the French, the legendary and poetical character of the German, the cool expertise of the English portrait painters, the warm-toned and magnificent art of the Italian. On the foundation of his first impressions the youth's intellectuality will grow. And thus too with the works of Ludwig van Beethoven.

The Life of Beethoven

Read the life of Beethoven, you who stand on the threshold of your own life, and whose heart responds with



BEETHOVEN'S MUSICAL INSTRUMENTS.
(In the Beethoven Museum at Bonn).



INTERIOR OF THE SMALL, ALMOST BARREN ATTIC ROOM IN WHICH BEETHOVEN WAS BORN.



ENTRANCE TO BEETHOVEN HOUSE IN BONN.

rence of contrasts in his works. These must be executed as intended, with sudden transition from forte to piano, and vice versa, and not with a weakening, effeminate melting from one shading to another.

As regards the tempo we are much freer than when playing Bach. Indeed we are absolutely free to employ any legitimate agogic means that will help us to faithfully reproduce the great composer's intentions. Czerny has left it on record that Beethoven, when playing his own compositions, often accelerated his tempi. This vehemence is, of course, to be indulged in personally, and encouraged in others, only where the needs of a fiery declamation justify it. Coupled with this breadth and fire of execution are required great energy and forcefulness of accentuation.

M. Kies, one of the very few pupils of Beethoven, says in his "Notizen" (page 106) alluding to the "Sonate Path-



SOME OF BEETHOVEN'S BELONGINGS.
Including his pen, scissors, seals, spectacles, speaking trumpets, etc. (The trumpets were presented to the Beethoven Museum by the German Emperor.)

étique": "In general he" (Beethoven) "played his compositions in a very capricious manner; he nevertheless kept strictly accurate time, occasionally, but very seldom, accelerando the tempi. On the other hand, in the performance of a crescendo passage, he would make the time ritardando, which produced a beautiful and highly striking effect."

Anton Schindler was not only one of the most intimate friends of Beethoven and his almost constant companion for many years, but a musician of rare sensibility, culture and discernment. What he has to say in regard to the style of playing of Beethoven and to the characteristics of his piano compositions is therefore of considerable interest. He writes:

"Now, with regard to the sonatas, I have further to observe, that the hints which I received from Beethoven on the subject of their composition, and the proper style of their performance, had direct reference to only a few of these compositions. Still, no doubt, many persons will be gratified by what I have to communicate. To the intelligent lover of music, these hints will afford matter for reflection, whereby he may not only more thoroughly comprehend the works in question, but also, by the help of the key thus obtained, open for himself a path to the knowledge of other compositions of the like kind, imbued with the like soul and spirit . . . In short, all music performed by his hands appeared to undergo a new creation. These wonderful effects were in a great degree produced by his uniform legato style, which was one of the most remarkable peculiarities of his playing."

"All the pieces which I have heard Beethoven himself play were, with few exceptions, given without any constraint as to the rate of the time. He adopted a tempore rubato in the proper sense of the term, according as subject and situation might demand, without the slightest approach to caricature." These last words should be kept in mind by those who would fain indulge in exaggerated or out of place rubatos when playing Beethoven.

On the subject of accentuation, I may state, as a general remark, that Beethoven gave prominent force to all appoggiaturas, particularly the minor second, even in running passages, and in slow movements his transition to the principal note was as delicately managed as it could have been by the voice of a singer."

Beethoven, like all great natures, could be, and often was, feminine, but as already stated, he never was effeminate. His rugged nature emphasized both softness and strength. Moreover he had constantly in his mind the orchestra as a background. This alone will guide us in our desire and endeavor to be true to the Beethovenian style. It is for this reason of orchestral conception that his sonatas abound in passages that are "unklaviermäßig," as the Germans say, which means: not suitable to the piano.

In his sonata op. 57 it would be much easier to play



than what Beethoven wrote:



yet in this case any "facilitation" is inadmissible if we would be true to Beethoven's intentions, and not violate his style of writing. The above given facilitation gives to our mind nothing but the impression of a sort of tremolo, which brings into melodic prominence and gives rhythmic weight to the two major thirds: A flat-C, and G-B, whereas in Beethoven's version we hear the horns sounding:



the first and second violins playing:



And this is answered by the trombones:



and by the violas and cellos, playing with short up-and-down bow strokes:



This is one of the additional reasons why it is difficult to understand and to play Beethoven well. It is neces-



EXTERIOR OF THE BEETHOVEN HOUSE IN BONN.

Cross marks the window of the room in which the master was born.

sary to have a knowledge of the orchestral instruments, of their tone color and of the way in which they are used. But again I say, let not the lack of a broad knowledge of or the inability to immediately and fully comprehend Beethoven be deemed a sufficient reason for the withholding of his piano compositions from beginners, providing the technic of the player is adequate.

I have, thus far, dwelt on the general characteristics of the style of Beethoven. It is my purpose, however, to select one of the more popular compositions in every one of these "Lessons on Piano Masterpieces," and to give such help, suggestions and advice as the scope of these articles permits.

To make a choice among Beethoven's piano compositions is not an easy matter. Beethoven has written so many lovely pieces besides his thirty-two sonatas! His dainty, humorous bagatelles; his beautiful rondos and minuets; his broadly conceived variations, of which von Bülow has edited a large collection; all command themselves to a closer analytical study. Still, from a pianistic standpoint, the great Beethoven remains he of the thirty-two sonatas, and of the five concertos for piano and orchestra. Even among the sonatas, a choice seems arbitrary, as so many of these admirable tone poems lay claim to popular favor. Yet, I believe that I am not mistaken when I select as the most popular of all Beethoven's "popular" sonatas his op. 27, No. 2—the so called "Moonlight" sonata.

Sonata Quasi una Fantasia, Op. 27, No. 2 (Alla Damigella Contessa Giulietta di Guicciardi)

These are the title and dedication, written by Beethoven, of a sonata which, ever since its publication, has caused a profound sensation throughout the world. It was composed in 1802, a fateful year in the life of Beethoven, a period during which he, one of the strongest souled men who ever lived, nearly succumbed—because of her to

whom this sonata is dedicated. In the titanic struggle that devastated his soul he conquered, not only himself and his hope of happiness, but fate itself.

Again this sonata Oscar Bie wrote: "Beethoven was fully conscious of the freedom of this sonata. . . . A unique expression of melancholy, and which, only slightly interrupted by the episodic Allegretto, breaks out again into the despair of the Presto Agitato, which we have learnt to know as one of the most deeply tragical of Beethoven's outbursts."

Grove writes: "The dedication to the Countess Guicciardi, upon which so much romance has been built, has had a colder light thrown on it by the lady herself. 'Beethoven' said she, 'gave me the rondo in G, but wanting to dedicate something to the Princess Lichnowsky, he took the rondo away, and gave me the sonata in C sharp minor instead.' It is not conceivable that she should have said these words (they are first quoted by Thayer), considering that when she married Count Gallenberg she naturally would try to disclaim any attachment between Beethoven and herself for the sake of appearances. Romain Rolland, in his 'Beethoven,' writes: 'Moreover, Giulietta was a flirt, childish and selfish by nature; she made Beethoven suffer most cruelly, and in November, 1803, she married Count Gallenberg.' This sweeping condemnation stands in contradiction to the exhaustive, authoritative researches and final favorable judgment of A. B. Marx, and with the declarations of Schindler, the intimate friend of Beethoven. Moreover, a careful study and comparison of Beethoven's letters, edited by Dr. Kalischer, and also those edited by Dr. Nohl, seem to bear out Marx's conclusion that it was Beethoven himself who gave up the idea of marriage with Countess Guicciardi. In 1800 he writes to Wegeler, his lifelong friend: 'I am now leading a somewhat more agreeable life, as of late I have been associating more with other people. You could scarcely believe what a sad and dreary life mine has been for the last two years, my defective hearing everywhere pursuing me like a spectre, making me fly from every one, and appear a misanthrope; and yet no one is in reality less so! This change has been wrought by a lovely, fascinating girl' (undoubtedly Giulietta) 'who loves me and whom I love. I have once more had some blissful moments during the last two years, and it is the first time I ever felt that marriage could make me happy. Unluckily, she is not in my rank of life, and indeed at this moment I can marry no one; I must first bestir myself actively in the world. Had it not been for my deafness, I would have traveled half around the globe ere now, and this I must still do. For me there is no pleasure so great as to promote and to pursue my art.' All commentators agree that this girl is Countess Guicciardi. Thayer says her parents were violently opposed to her marriage with him. She was seventeen years old. Did she yield to the advice of parents and friends? Did Beethoven himself realize that on account of his extreme, later total, deafness and of ill health he should not marry her, although he loved her passionately? We can only infer; we shall never know. Years later Beethoven loved again, and would have married the lady but again unknown causes intervened to prevent this marriage. In all probability Beethoven's own decision, for he was destined to love and yet to realize that he must not marry. She was Theresa Malfatti, according to some biographers; according to Thayer and others, Countess Therese von Brunswick.

But of the depth and strength of his love for Giulietta the C sharp minor sonata is not the only eloquent proof.

Dr. Kalischer, Dr. Nohl, Adolf Marx—all three vouchsafe for the authenticity of the three letters of Beethoven



ORGAN AT WHICH BEETHOVEN, AGED ELEVEN, LEARNED THAT INSTRUMENT.

He played from the book seen on the music rack.

to Giulietta Guicciardi. The following are only short excerpts, but they throw a radiant light on their relations:

The Immortal Beloved

Morning, July 6, 1800.

To Countess Giulietta Guicciardi:
MY ANGEL! MY ALL! MY SECOND SELF!—Only a few words today, written with a pencil (your own). My residence cannot be settled till tomorrow. What at tiresome loss of time! Why this deep grief when necessity compels? Can our love exist without sacrifice, and by refraining from desiring all things? Can you alter the fact that you are not wholly mine, nor I wholly yours? Were we wholly united, you would feel this sorrow as little as I should. . . . Were our hearts closely united forever, none of these would occur to me. My heart is overflowing with all I have

to say to you. Ah! there are moments when I find that speech is actually nothing. Take courage! Continue to be ever my true and only love, my all! as I am yours. The gods must ordain what is further to be and shall be!

Your faithful,
LUDWIG.

Monday evening, July 6.
You grieve! Ah! where I am, there you are ever with me; how earnestly shall I strive to pass my life with you and what a life will it be! Whereas now! Without you and persecuted by the kindness of others, which I neither deserve nor try to deserve! However dearly you may love me, I love you more fondly still.

July 7.

Good morning! Even before I rise, my thoughts thong to you, my immortal beloved! sometimes full of joy, and yet again sad, waiting to see whether Fate will hear us. I must live either wholly with you, or not at all. Indeed, I have resolved to wander far from you till the moment arrives when I can fly into your arms, and feel that they are my home, and send forth my soul in unison with yours into the realm of spirits. Alas! it must be so! You will take courage, for you know my fidelity. Neither can another possess my heart—never! never! Oh, heavens! Why must I fly from her so fondly loved? Continue to love me. Yesterday, today, whose longings for you, what tears for you for you! my life! my all! Farewell! Oh! love me forever, and never doubt the faithful heart of your lover,

Ever thine,
Ever mine,
Ever each other's.

L.

Interpretative Analysis of the Sonata

From the standpoint of musical form, this sonata (as well as its sister sonata in E flat) departs from all until then accepted canons of art. No allegro ushers in the composition. An adagio takes its place. Instead of the usual minuet for a second movement, an allegretto appears, which is not to be considered as an independent part of the sonata, but as an uninterrupted transition from the first to the third (and last) movement. The sonata, although divided into three movements, is to be played without break, as if in one movement. I believe that no technical analysis of this sonata is needed, for the themes are so clearly defined that it is impossible to mistake their meaning, or to misunderstand the construction.

At the beginning of the adagio Beethoven wrote: "Si deve suonare tutto questo pezzo delicatissimamente e senza sordini" ("All this piece [movement] must be played most delicately and without sordini"). Lavignac, in his "Methode de la Pedale," was, as far as I know, the first to point out that the word sordini does not in this case apply to the soft pedal. The dampers of felt, which are pressed against the strings of the piano, were, in Beethoven's time, also called sordini, and, beyond the shadow of a doubt, Beethoven meant them, and not the soft pedal. If any further proofs were needed I might point out that in his concertos in C major and G major Beethoven repeatedly writes "senza sordini" in places where the employment of the damper or loud pedal is desired. As, moreover, Beethoven requires that the whole movement be played as delicately as possible, we are brought to the conclusion, as Lavignac points out, that the adagio is to be played throughout with the damper pedal (changing it with every change of the harmony) and with the soft pedal. This is now the accepted conclusion of all prominent musicians, and thus it is indicated in the editions of Cotta and others.

It is strange that d'Albert, in his edition of Beethoven's sonatas, writes "without soft pedal." This is not the first instance where this celebrated virtuoso has placed himself on record as lacking in care, consistency, and pedagogical knowledge.

In regard to the conception of this sonata, and before I approach more closely the subject of its interpretation, I can do no better than quote Marx's pregnant words. "And thus, while the tired fingers glide over the keys he sings the soft, very soft song of love sacrificed; it is a farewell to all hope. . . Slowly, nobly, how quiet and untouched by any rising storm of passion flows this song of sorrow! . . And the desire, wistfully gazing so distant and so high, relapses into a plaint, dying in the depths which with sepulchral voice echo 'Farewell.' This was the song of renunciation. After it follows the parting: 'O, think of me, I think of Thee, Farewell, farewell,' now temporarily interrupted, and weeping thereafter till the last 'Forever.' What pictures of ecstatic, blissful moments gone by, what shadows of a mournful future pass through the soul of him who surrenders all, in the trio—and who can portray this?

"And yet, one must live on, impetuously go onward, though pained and sorrowing—and all the rebuffs and thundering blows of fate cannot bend the lofty head of the Anointed."

"Thus speaks the C sharp minor sonata to those who can understand its language."

As to the tempo, says Schindler, the friend of Beethoven: "The sonata in C sharp minor Op. 27, No. 2 (called the 'Moonlight Sonata') is metronomized as follows in the edition lately published by Haslinger of Vienna:—

I. Adagio	$J=60$
II. Allegretto	$J=84$
III. Presto agitato	$J=92$

In the London edition, edited by I. Moscheles, the same sonata has affixed to it the following metronomic indications:—

I. Adagio	$J=60$
II. Allegretto	$J=76$
III. Presto agitato	$J=92$

Comparing those metronomic marks of editions published with the knowledge of Beethoven, with modern editions we find:—

Cotta's edition (Lebert)—	
I. Adagio	$J=50$
II. Allegretto	$J=76$
III. Presto agitato	$J=84$

Forberg (d'Albert)—	
I. Adagio	$J=72$
II. Allegretto	$J=69$
III. Presto agitato	$J=88$

Schirmer (Lebert?)—	
I. Adagio	$J=52$
II. Allegretto	$J=56$
III. Presto agitato	$J=88$

No deviation from the original, Haslinger's edition, is allowable.

I may mention, by the way, that only in the sonatas, op. 106, 109, 110, 111, have metronomic signs been affixed by Beethoven himself.

Play the chords in the bass softly yet with penetrating, lingering sonority. The triplets in the right hand are to be played softly, legato, played as if by "tired fingers." With the entrance of the melody, which should be mp or mf , against p in the bass and pp in the triplets, "sing" with a subdued, veiled, yet far-reaching tone. Be careful to keep the G sharp, first note of the triplets much softer than the G sharp of the melody, so as to prevent a doubling of the melody in the bass, an octave lower. The distinction to be made between the bass, the lute-like accompaniment, and the voice, is perhaps best shown by the following distribution on three staves:

The cry of anguish in measures 15 to 18 should be played louder, without soft pedal, the first time; milder, more subdued, yet more poignant, with soft pedal, the second time. It is best to play the ninth slightly arpeggiated, as this emphasizes the melody. Measures 32 to 37 require great skill and care; the gradual, swelling crescendos, the culmination in measure 35 and 36 with a firm, ringing octave in the bass, measure 35, then gradually subsiding, the orchestral effect of it all demand a fine, musicianly sensibility.

In measure 60 do not "sing" the first G sharp in the bass. The melody, of course, begins on the fourth beat. It is the last "farewell." In his sonata op. 81 a ("Farewell" sonata) Beethoven writes:

Likewise do we not hear these farewell words now:—

After this depth of misery, this absolute renunciation, follows what? Fleeting remembrances of quiet, innocent, happy childhood; the candor of the child, the aspirations of the youth, the pure, pristine belief in future happiness, in pure, loyal, undying love—artless, confiding, vanished childhood! This is the allegretto; not a "piece" or a "movement" in itself, but just the shimmering vision of the long, long ago, the happy, innocent days. Play it slowly, do not make a waltz of it. No emphasis, no orchestral color, just a gliding, fleeting joyless vision of bygone days. . . Without warning a dull blow in the bass—the presto agitato. One of the fiercest, most passionate outbursts in the whole realm of music.

Conquered?

"No, that I cannot endure; I will boldly meet my fate, never shall it succeed in crushing me." (Letter of Beethoven to Wegeler). A rising flood of smothered passion, which breaks out on the thundering chords. Thus is ushered in this titanic struggle, this formidable challenge to fate, and the presto agitato rushes on restlessly. A sorrowing phrase appears twice; sad, forlorn, the cry of a wounded, strong heart, which now laments without weakening. But the storm rages anew and culminates into a whirlwind of appalling fury, strength and passion. A lull, a sad look to the past, and—on, in unspent, defiant power, to the final crashing chords.

To do justice to this marvelous tone poem, let your technic be such that it keeps pace with, not be dragging after, the great demands made upon it. Measure 9 to 13, and similar, are particularly difficult. I believe that only with the following fingering can this difficult passage be fully mastered.

Likewise are the trills in measures 30, 32, and similar, a stumbling block to the average pianist, particularly those who have small hands. Lebert suggests:

recommending to release the lower note of the octave after it has been well marked. In a rapid, fiery execution it will hardly be possible to play so many notes in the trill.

Many celebrated virtuosos play:

Buschorff, in his "Pianoforte Pedals," makes the clever suggestion of using one pedal for the whole long chromatic run on the last page. This will sound well if the first note, C sharp, be strongly accented; then one should play the next few notes softly, and make a steady crescendo until the trill on the A, on which a new pedal is to be taken. Only thus is a fitting climax reached.

Seven measures before the end begins another crescendo which culminates very awkwardly on the fifth finger. Because of the weakness of this finger, and of the ease with which this most important note can be missed, I advise playing:

The run that follows must be played impetuously, accenting with the utmost vigor the first note of every beat, in the descending run, and playing the octave in the bass and the two final chords with a firm, rough touch.

I wish to point out the close organic relation that exists between the adagio sostenuto and the presto agitato. Compare the melodic and harmonic affinity between the fourth and fifth measures of the adagio and the first two measures of the presto; the three notes of the triplet, in C sharp minor, and the first note of the melody, G sharp, are the same notes that usher in the sombre, passionate theme of the presto. Just as the declamatory accent of the first theme, in measures 5 and 6 of the adagio, occurs on the fourth beat and on G sharp, so it occurs, too, on G sharp and on the fourth beat, but with explosive violence, in the presto. Besides, the harmonies of these two measures are well nigh the same in both movements.

Likewise the cry of pain in measures 15 to 19 is reproduced melodically (but with what defiant strength!) in measures 29 to 32 in the presto.

Even the end of the adagio is mirrored in the overpowering chords of the finale.

Can any one deny, after the foregoing, that the appellation "Moonlight" is senseless and ridiculous when applied to the C sharp minor sonata! How did it originate?

Rellstab, the poet, writing about this sonata, shortly after its appearance, spoke of moonlight on the lake of

Lucerne (!), and the easy going Viennese kept this convenient, though unsuited, name. If any appellation is needed, then I would suggest as fitting:

"Sonate Tragique" ("Tragic Sonata")

Let it thus be known for all times, as the symbol of the heart-rending tragedy which it has been decreed shall be lived on earth, over and over again, while humanity lasts.

In all the sonatas of Beethoven only two have poetical designations given by Beethoven himself: "The sonata, op. 13, which he entitled "Sonate Pathétique," and the sonata, op. 81a, called by him "Les Adieux" (Farewell). It is therefore not surprising that attempts should have been made by outsiders to supply some of the sonatas with poetic names. Beethoven, as was the fashion then in Austria, used French names, but the sonata op. 57 was dubbed with the Italian title "Appassionata," when and by whom I have not been able to discover. Accurate knowledge is wanting, but the appellation, although not such a glaring, ridiculous misnomer as "Moonlight" is to the sonata op. 27, No. 2, still is unsuitable. More in accordance with the character of the composition and with the declaration of Beethoven himself (see further on) would be "Sonate du Destin"—"Schicksal Sonate"—"Sonata of Fate" (in correlation with the "Schicksals Symphonie"—the symphony in C minor). Also the title, "Sonate Héroïque"—"Eroica Sonate"—"Heroic Sonata" would be justified.

The sonata op. 53 is called "Aurore" in the Litolff edition, and indeed I have never played or heard the last movement of this sonata without receiving a vivid impression of the dawn of day.

The sonata op. 28 has been called "Pastorale" and is thus printed in some editions. This title is highly appropriate to the character of the sonata. I believe that the following excerpt from Schindler's "Life of Beethoven" will be found of great interest:

"I once asked Beethoven why he had not affixed to the different movements of his sonatas an explanation of the poetic ideas expressed, so that these ideas might at once present themselves to the mind of the intelligent hearer. His answer was that the age in which he composed his



BEETHOVEN'S MASK.
Taken from life in his forty-second year.

sonatas was more poetic than the present (1823), and that at the former period such explanations would have been superfluous. 'At that time' (continued he) 'every one perceived that the "Largo" in the third sonata in D, op. 10,



painted the feelings of a grief stricken mind, with the varying tints in the light and shade, in the picture of melancholy in all its phases; there was then no need of key to explain the meaning of the music. So in the two sonatas, op. 14, every one, at the time they were composed, immediately recognized the conflict of two principles, or a dialogue between two persons, exactly as is intended in the treatment of the subject, etc. On another occasion I requested him to furnish me with the keys to two sonatas, that in F minor, op. 57, and that in D minor, op. 31. His answer was, 'Read Shakespeare's "Tempest";'

And here we must leave him who toiled, suffered and sacrificed that mankind might be the better, purer and nobler for his having lived.

The C sharp minor sonata is one of the last creations of his early manhood. From now on, a superman, he gives to the world, to posterity, masterpiece upon masterpiece. To enumerate them is to recount that which the true, sincere musician honors most in his beloved art, that which will live beyond our short lives.

Not marble, nor the gilded monuments
Of princes shall outlive this powerful rhyme.

Thus wrote the immortal bard of Stratford-on-Avon. The same proud truth glows in the tone poems, forever lovable and true, left us as a priceless legacy by the Master of masters in music.

NOTE.—In the first musical example on page 36, bottom of first column, sixth measure, lower note of first chord in left-hand part should be A flat, not G. In the corresponding chord of the next example read D natural.

NOTE.—The third article of the series, "Lessons on Piano Masterpieces," which will be devoted to an important work of Frédéric François Chopin, will be published in a forthcoming issue of the MUSICAL COURIER.

A TALK ABOUT THE MAKING OF AMERICAN COMPOSERS

By MORTIMER WILSON

[Beginning with the premise that "American music is any good music by an American," Mortimer Wilson, a leading American composer, sets forth very concisely and convincingly the reasons why there have been so comparatively few composers who might be really labeled "American," and also the elements which are likely to produce such in the future.—Editor's Note.]

PURPOSELY leaving aside any reference to esthetic endowments as to aptitude, breadth of vision, individual mood or personality, I shall endeavor here to bring to attention some reasons for the delay in the arrival of the much desired and long-looked-for American Beethovens. Also without attempting criticism of those certain serious and extended works, by Americans, which have had the good fortune to receive one or more public hearings, I shall offer the constructive suggestion that the facilities for technical preparation have always been, and still are, far from a standard that would tend to develop our best talent into its highest powers of creation; and, as well, to afford adequate means for a representation of such concrete examples of our general effort as have already taken definite form. While there are now some neglected works which are worthy of comparison with the well known classics of European masters, old and new, nevertheless under better conditions these could have been much greater in number.

Beginning with the premise that American music is, or should be, any good music by an American—which statement is acknowledged as a basis of conjecture, I believe, by all—the fact remains that most of the Americans who have been accorded symphonic attention in the United States are, in art, politics, style, and individuality, Europeans whose education and routine have been secured amid the influences of German, French, or Italian schools, customs and traditions. Even our better hymn tunes are directly English.

Made in Europe"

The long apprenticeship served by the American composer must of necessity have colored his works in a manner suggestive of all schools, the compositeness of which should have formed for us a school of art, just as such heterogeneity has formed our nation. Whether an American school of composition exists or not, the public, at least, is unaware, for the populace has in most cases turned a deaf ear to her own bards, favoring at all times the European manufactured and European purveyed article. The American composer has not been daunted by this tremendous handicap, but has kept his head up and continued to fight his civil war with, but often unnoticed by, his own kin, against the odds imposed by his crime of native American citizenship, short hair, smooth face, democratic tastes and becoming modesty. Meanwhile he has not been inactive, but with confidence in his country's finally calling him to a hearing, he has in most cases prepared well (though not always at home), and now awaits the call to duty.

However, keeping directly to the principal point in question, it is necessary to call attention also to the home-grown possibilities of educational training, rhetorical routine, and subsequent "laboratory work" available to the younger American composer. Most compelling of all requirements, looking toward the education of the composer, is first the composer. And well may it be asked: "What indeed, is he?" Must he be discovered at the spinet in the attic, when he should be tucked snugly in his trundle-bed? Should he be writing sonatas at the tender age of ten years? Is it necessary that he show signs of abnormal growth of forehead and fingers, ill health, dreamy eyes, flaxen curly hair, and a general "slap-thee-on-the-wrist" attitude? To all these we all answer most emphatically, "No!" But to the delineation of a child, or youngster, of normal mental and bodily health who can dance, sing, whistle, cry, laugh, play ball and put up a good scrap—and can also concoct numerous improvisations of definite musical character, even if these be of the ragtime variety—we all shall say assuredly, "Yes."

The Embryo Composer

What to do with this child, how to do it, and where can it best be done, is the all important consideration. While it is realized fully that usually no two individuals require, or can be developed by, the same means, it is also a fact that there are certain definite problems which must be taken into account and mastered by all—and the sooner the better. The first of these is to bring into closest proximity the musical thought and the written symbol; in other words, to produce a "writing technic" which shall be capable of transferring the thought-image to the eye. It may be said, and truthfully, that this bit of technic has been, and is, the chief impediment in American creation of musical art works. In proof of this statement I call your attention to the many "creations" which you have experienced in your own subconsciousness, even if you be but the casual concertgoer; and how often have you said to yourself, "Oh, how I wish I could write that down!" But the time had passed when you should have placed your musical brain on good terms with your pen. We find many otherwise excellent performing musicians needlessly in this same category; and but for this fact American music literature would be richer—were many improvisations more than mere stillborn creations, and such performance.

Unfortunately America has seldom realized, outside the trades, that an apprenticeship, in order to be effective, must be served under a specialist in the line devoted exclusively to that branch of work which it is desired to master. Consequently the study of theory, harmony, counterpoint, fugue, form, analysis, composition and orchestration has

always been, and still is, sidetracked to the musty archives of a forcedly convenient classroom, *tout ensemble*. It is usually led by a disciple of the venerable Cherubini, who often has to offer, for original examples, some chorales carefully harmonized in modes of hoary antiquity; and from whose models of form are carefully expunged the works of composers in all forms and national colors, no two of which come under the wire together by several lengths, and who all purposely avoided, though reasonably, the narrow confines of a definitely prescribed mathematical form, as such. Were it not so we should still be writing madrigals and singing "Over There" as a counterpoint to "Joan of Arc." By all this is meant that the study of composition should be pursued under the guidance of a composer, not under the tutelage of the (alone) pianist, singer, violinist, historian, or shortcut classroom specialist. Remembering at all times that it is specific criticism of one's own works which leads to progress; and that, while the study and mastery of rhetorical material is as essential to music as to literature, it is only the polishing of the definite original creation that can produce the technic of the composer—never the long distance survey of what has been done by others: Who can give this needed specific criticism except the composer?

Quenching the Flame

We well know that the young composer has already "spoiled" a vast quantity of music paper long before he places himself in the hands of a teacher of theory. In many cases (perhaps rightly, too), a subsequent course in rhetorical forms results only in extinguishing the "flame" which had seemed to the candidate to be ready to kindle into a brilliant blaze! Nevertheless, the fact remains that unless first there be these "maiden creations" before the study, it is seldom that anything ever appears after the classroom veneer has been tightly glued on according to classic example.

I do not purpose to attempt to displace an idol without offering something in its place, and for this reason specific criticism of methods of administering to possible native talent is made. We are all familiar with the picture which follows: Almost any conservatory harmony classroom. A few rows of school seats. A desk. A chair. A revolving blackboard. Several rows of young ladies (some sad, some glad) with tables and texts. One, possibly two boys, very meek and wondering why more boys do not study music. The teacher enters with a hopelessness known only to him and to those who have had the similar feeling. He probably knows that the class is also martyr to the cause, so he proceeds to remark to the effect that, "The lone subject of intervals has now occupied the greater part of ten or twelve weeks," and that, "Some of the class still insist upon altering all intervals to major, minor, augmented, diminished, perfect, imperfect, and so on just so long as there remain any room between the lines to admit writing in any more accidentals." Also the longer the subject he continued the worse it becomes.

This picture is not in the least overdrawn. That which could have been satisfactorily accomplished in one week (or even in a few days) has been drawn out over a period of months, and has finally resulted in confusion and disgust—this in the name of our classroom education for artists, and the credit system for required hours spent in that classroom, instead of a few special hours of individual study and specific criticism with concrete examples—just as a mechanic learns to make a hammer from a piece of raw steel. The student must make the hammer, he must also furnish his own steel; but only the master-hand can draw the outlines of the blueprint.

Rapid Harmony

If the reader will pardon a personal allusion, the writer should like to say that he spent exactly one hour in the study of intervals at his first harmony lesson, and besides this was introduced to the triad formations complete, with means of connecting them, and besides this was told to bring for the next lesson original studies to the amount of fifty pages with the triads so connected. Under our own Frederic Grant Gleason during the several years which followed, I had the pleasure thrust upon me of writing no less than ten thousand chorales—a training, in itself, in counterpoint for which to my gladly acknowledged master I shall never cease to be grateful. Sometimes I thought I was being imposed upon, and I never heard a word of praise from his lips, though I instinctively felt that my work must have sometimes suited him; otherwise he would have had no compunctions about dropping me down the elevator shaft. However, when he had one day said to me, "Now go and do what you like," and I had realized what he had really done for me, I played the role of sentimental and wept! Afterward I heard many pleasant things which he had said to others about my work with him, but these he had as carefully guarded me from as he had from the other pitfalls and musical heresies. There are others, and prominent, American names who gladly acknowledge his invaluable training as I do. Gleason had composed a number of symphonic poems for orchestra, many choral works and nine operas, besides a set of motettes, a festival ode and many smaller works for piano and organ, otherwise he could not have seen our needs as they glared at him, nor could he have known how to minister to such needs. Long distance theory cannot meet such requirements; only the practical and working composer can do this by means of criticism, which is born only of the individual's having passed through, and far beyond, the same stages of development.

The average good student needs to be given only the appellation of a few certain intervals; the rest will follow, in fact he has known them all by intuitive feeling always.

However, not all pupils are students, and these may hope to understand the possibilities of intervals and their grammatical representation only in conjunction with chord foundations. Any amount of time spent in the abstract study of "intervals on paper" is just so much time more than wasted. Unless the interval be heard, appreciated, visualized and located in relation to its surroundings of tonality and as an integral part, it cannot exist at all. An interval is a component and a derivative, not at all a basis or complement. Were this standpoint taken in teaching this early subject, no terrors would ever present themselves even to the unmusical, if such possess the capability to analyze an independent clause or a simple mathematical problem.

The next step usually taken in class, after several months of interval study, is that all important one of harmonizing melodies—and this usually before the student is capable of harmonizing a cantus firmus in the bass, in root position, let alone write an original progression of bass notes! But by copious examples of how the composer receives inspiration through the mahogany fireplace, instead of working up a perspiration with his coat off, the student is told to "listen for the accompanying voices in the subconscious musical perception." What a compliment to art, science and literature! What a broad view of intellectual and esthetic humanity, to expect the untrained, unbridled, ragtime surfeited musical imagery of students to "hear" and reproduce accompanying voices to a given cantus firmus in the soprano, which contrapuntal imagery took a good eight hundred years to develop, and which no subsequent master has ever acquired under five or ten years of foundational study! Should one grant that such a feat may be partly accomplished by the untrained musical mind (my first harmony teacher told me I did not need to work hard if I prayed often!) the result would necessarily be the influence of just those harmonic formulae which, through association and familiarity, have become the thought-stock-in-trade-perception of the inexperienced, untasteful and indiscriminating child—these could be, after all, nothing more than "close-harmony-barber-shop chords" and upside down effects of the vaudeville type.

Taste and Technic

Taste and technic are inseparable, for neither can exist without the other. If one is said to have taste, then what means has he to express it without the technic? And if he should be said to have technic, of what does it consist if not possessed of taste? Curiously enough, these two essential attributes are acquired simultaneously, and by the same process, i. e., harmonizing and inventing basses by the million until no possible progression of chords can be thought of without an instantly conceived harmonization and resultant voice leadings in all parts, galore. This is the composer's technic, aside from those other necessary attributes of a "voice," and "something to say." While the technic is being acquired, proper guidance is assuredly indispensable, otherwise a sense of relative values is obscured; but let no one think that he possesses anything worth while which might be dimmed by a technical training and a full insight into the material of composition. There is no better way to gain this technic than that well known custom of Dvorák's, to write a bushel basketful of counterpoint each day, and then consign it to the flames. This method gets all the mollycoddle out of one's system and leaves the head clear for something worth while. As an exact science, counterpoint may be reduced to a few hundred words; but its practical efficiency is not so easily reducible to months or years; it is measured only by thought and work. There can be no enduring musical art product which is not based upon the strictest premises.

The Unfinished Composer

A few years since, the writer read in the columns of this paper, that a composer from out of town had called at the office of the MUSICAL COURIER to be given the address of one who would make the orchestration to an opera which had been composed by him. The comments of the editor at that time are not now recalled, but they were much to the point, and to the effect that the composer who had succeeded in writing an opera all but the orchestration was much in the same predicament as the workman who was unable to sharpen his tools. Plainly, this man was a victim of the classroom system.

But in the event that the training for the composer may become better in America (and of this we have no doubt), there is still the greater desirability for individual guidance of our particular kind of talent; for, in the last analysis, a careful nurturing is necessary for this plant of tender growth. And if our talents finally be possessed of rhetorical technic, what then is to be the theme they are to sing?

"Look in thy heart, and write" may well apply to us, for indeed we have heart—we also have experience; but we have not generally felt nor appreciated our life nor surroundings. Now let us argue a bit: All this sentimental talk about the American composer and his backwardness is mere twaddle, after all. To me (an Anglo-Saxon), the American composer seems to take form as a sometime transplanted Englishman, Irishman, Welshman, or Scotchman; though I can acknowledge those of other climes if the kraut, garlic, macaroni, and so on have been rubbed off and the hayseed and grapejuice have taken a good hold. Then I see a very decided path reaching from the British Isles across the Atlantic to our shores, from thence it keeps a main and unbroken line down the mountain range to the gulf, with many a projection through the woods in all directions to the representatives of this race. Along this path, I see flowers; beautiful ones, only waiting to be plucked. Their names and fragrances are familiar too, and loved by us all—we call them "Annie Laurie," "Believe Me, if All Those Endearing Young Charms," "Robin Adair," "Comin' Through the Rye," "Suwanee River," "Silver Threads," "Kentucky Home," and many others—you know the rest; but you and I have failed to gather them up and put them in a beautiful vase where we could enjoy them still more. Some day we shall get to their roots, and with some judicious pruning and replanting, we shall grow a composite plant which shall be a sign that we have heart, experience, technic, taste, style and individuality. In the meantime let us be prepared to speak when the nation needs to call upon our voice, even if, while we wait, we have to write to bushel basketfuls of counterpoint each day.

THE OLD FRENCH CHANSON

By Viscount G. Duranceau de la Jarrie, Corresponding Member of the Ministry of Public Instruction of France

[Viscount de la Jarrie has written especially for the Musical Courier this condensed version of an address on "The Old French Chanson" which he recently delivered in New York. The viscount is an authority on the subject, and his article has many valuable suggestions for singers who include such works in their recital programs.—Editor's Note.]

ONE can say without irony that the "French song" is essentially French. It is analogous to what the "canzona" is for Italy or the "lied" for Germany. But the French song is exceptional in that it is not only sentimental or amorous, but, according to political and historical happenings, either warlike, "frondeuse," popular or aristocratic, bacchic, political or national. Thus the chanson is a portrait, a witness of our national history, marking all its phases and epochs.

After the Celtic bards, the "troubadours" and the "trouvères" were the knights errant of France, and their influence upon the national spirit during the Middle Ages is well known. It is regrettable that the "bards," those old Celtic songs which Charlemagne collected, are lost to us through the too great religious fervor of a French king, who had them burned a few years later, under the pretext that they glorified the pagan gods too much.

In the fourteenth and fifteenth centuries the French chanson becomes more alert, showing more the French spirit. Besides, it is influenced by the music of the "Plain-Chant" (Gregorian music), and produces small masterpieces of description comparable to the paintings of Breughel, the wonderful master of the Flemish school. Simple and sometimes naive harmonies accompany verses often of childish fashioning, though quite sufficient to make us understand the spirit of the hour and place to which they belong. And we still find these same harmonies and songs in our French rural districts, sung by the tillers of the soil at work in the fields, or in the long winter evenings by the fireplace, whose clear flame lights up the big hall of the farm, where the family and friends are assembled. These songs, some of them very old, transmitted from generation to generation, are like a sacred patrimony, and among them one has the joy of finding sometimes epic or tragic narratives going back to the remotest Celtic or Greek antiquity. Such is "Le flambeau d'amour," which is no other than the old song of Leander and Hero, priestess of Venus of Sestos.

Love legends, pastorales, bergerades, soldiers' and mariners' songs are often the base of these old harmonies, for which the most renowned poets of the epoch did not disdain to write the words. Hence they show the real psychology of the epoch to which they belong.

How Should the French Chanson Be Interpreted?

In this heading "French Chansons" I do not include the present day ones, above all not those so well demonstrated by the "Cabarets de Montmartre," for which special study is necessary. I shall stop with the reign of Louis Philippe. Principally I shall speak of songs anterior to the Revolution, because they have best kept their archaism. Nevertheless, all these old songs have been deformed, and the numerous versions one meets with oblige the seeker and artist to investigate minutely. In order to understand the true spirit, one should go as near as possible to the source, or better still, read the primitive text. In the "Chansons de Gestes" the troubadour or the "trouvère" added the honorable deeds of the lord who entertained him; so the song, passing from county to county, even from village to village, became enriched by variants, thus making the real history of the song and those that sang it.

To interpret these old songs one must possess more than knowledge of music, more than talent. Special study of customs, manners, language, and the mentality of the inhabitants of the province or part of province of the epoch in question to which the song belongs is necessary.

One must not imagine, as certain singers do—having a fine voice and musical science—that a Flemish song may be sung like a Provençal or a Breton song. The singer must identify himself with the personages. The song must not leave the throat before having been in the heart, and above all in the intellect, where it gathers feeling and ideas. Thus, if an artist interprets a Breton song, he must try to understand Brittany, the sadness of its heaths, the bitter-sweet breath of the ocean. These fishing folk have a melancholy, mysterious soul. Their accents are not the same as those of the inhabitants of Provence, where everything is light, perfume and vibration, and where the cicadas' strident notes are heard above the soft murmur of the Mediterranean.

Intellectual Culture

Most singers of the present day merit, if no other, the reproach of having no curiosity concerning their art; of not trying to find out anything about it, outside of voice and music. The purely material beauty of voice is not the only thing that matters. The delivery must be intelligent, the spoken element must be closely allied to the singing element, creating the melody of speech which carries one away from the place and hour of actuality.

If the artist has to interpret a song of the eighteenth century, he must impregnate it with ethereal poetry, with light melancholy—the keynote of that period. He must create a Watteau painting with its light shadows and its capricious lights. He must avoid a dry, heavy and lifeless execution, which would but poorly express this century of elegance, distinguished mannerisms, charming flirting, discreet gaiety and veiled sadness.

Even then the singer must make a distinction, according to whether the song is aristocratic or rural. Some of the latter pastorales and bergerades have crossed the threshold of the "Salons," while others remained rustic. But those

that were sung by society should, while keeping a certain rusticity, be impregnated with more malice and finesse and sung with more color and less simplicity.

Sometimes a short space of time suffices to change the song mood. In examining the French chanson of the first half of the nineteenth century, we find three distinct periods. Under the Empire and the Restoration we have Béranger with his maliciously "frondeuse" songs, which are musically monotonous, the refrain alone being gracefully alert.

Under Louis Philippe, Gustave Nadaud, with his finesse which almost attains to the lyrical, was in vogue. Some of his songs, as "Les Deux Gendarmes" and "La Lisette de Béranger," were in great favor and will have a place in future centuries as perfect types of the French chanson of that period. The latter song was one of the greatest successes of the celebrated Virginia Dejazet.

During the last years of the reign of Louis Philippe and under the Second Republic we have the beautiful songs of Pierre Dupont, which are distinguished for their just sentiment of nature and of rusticity and musically for their serene and melodious atmosphere. Three different interpretations are necessary for the songs of these three periods. For the first, the voice must be somewhat colorless; for the second, more ample; and for the third, full and vibrant.

Old French Popular Songs

The country folk have always fine voices, but sing with great simplicity. Their singing has a sort of regular cadence which harmonizes not only with the rhythmic motions of their labor but also with the surrounding landscape. The words are pronounced in a uniform manner. It is the sort of melody which produces its legendary, plaintive, sentimental or picturesque effect because it is portrayed in the same atmosphere which saw it born and where it keeps its values intact.

But let us change the milieu and instead of the sky, the woods and the valley, accompanied by the rustling leaves and the song of birds, or the fireplace of the humble dwelling with its busy farm life, have a salon or an auditorium; and instead of the great accompanist, "nature," the artifice of a piano. How then should these songs be interpreted? In a word, the artist must try to replace by his art all the poetical aid which the natural surroundings lend to the peasant.

How can we arrive at this result? Sometimes it suffices simply to imitate the voice of the peasant, either melancholy or joyous, to evoke the mood. At others, it is necessary, in order to invest the song with the poetic atmosphere that belongs to it, for the singer to employ methods of diction, pauses, special tempos and other nuances inspired by the sentiment; but he must beware of exaggerating these means and rather draw the emotion from simple harmonies and words by the most natural and simple means of expression.

MODERN PIANO PEDAGOGY

By SIDNEY SILBER,
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THE last thirty years have brought to light a larger array of proved principles (not rules) in teaching music, especially in piano, than all preceding time put together. Modern music teachers of the highest attainments have studied philosophy, esthetics, anatomy, physiology, and even biology in their search for means by which to increase results, at the same time eliminating undue waste of energy.

While musical pedagogy might well be said to be still in its infancy, it can nevertheless show substantial discoveries; enough, to say the least, successfully to combat the popular belief in a "method" as a guarantee for the attainment of results. Every teacher should know that the flexible wrist; the limp elbow; the loose shoulder; positive, negative and finger staccato; the arm in its manifold agencies; finger stroke; pressure touch; after-pedaling; the entire field of technic; and a multitude of other matters of a more or less physiological nature, are but of very recent discovery.

In the field of beautiful tone production, too, as far as it relates to teaching, profound discoveries have been made. We have come to know how to handle the tone of the piano in a most perfect manner. Artistic illusions are nowadays so effectively mastered as to make it possible for the piano to outdo all other single instruments.

Mastery of the Piano

The piano is doubtless the easiest musical instrument to learn, and, alas, the most difficult to master. There is hardly a faculty in man which is not required in mastering this obstinate and cold instrument. It requires a fine and more complete co-ordination of all faculties than any other instrument. Rubinstein aptly said, "Piano playing is prone to be affected or afflicted with mannerisms, and when

these two precipices have been luckily avoided, it is apt to become dry. The truth lies between these three mischiefs."

According to Kobbe, "The true aim of piano technic is the production of a tone of beautiful quality and singing character under all conditions of force and speed. Therefore, beauty in piano playing is the result of high intellectual conception warmed by emotional force and made known through the medium of ample technic." How much of all of this can be taught? The writer ventures to say that nine-tenths of it can be, and is, taught today by our best pedagogues. They are fairly numerous. Touch, tone and technic no longer hold any secrets. The scores of distinguished and great pianists of the present generation, most of whom teach during a part of the year, assure us of this fact.

Developing Genius

While the instructor cannot create talent or genius, he may develop them as never before. Unfortunately, however, we still have with us large numbers of conscientious teachers who, in all good faith, are holding to and teaching ideas which were the vogue twenty-five years ago. One example among many others is sufficient. Serious observers and thinkers have long ago decided that the seat of activity in playing octaves resides in the shoulders. In spite of this, many teachers persist in teaching the wrist stroke only. Why not emulate the example of such masters as Hofmann, Rosenthal, Carreño and Lhevinne? These did not in truth practice octaves; they "played" them.

A Great Wrong

One of the saddest defects of much piano teaching, which strangely enough is still well thought of, is the tendency to treat all students alike and make them go through a prescribed technical course of mechanical exercises, most of which are of little value. While such a procedure may possibly bring results with a certain limited number of students, it cannot satisfy all types. Comparatively speaking, a deplorably small number of piano teachers of today recognize the imperative necessity of making different psychological appeals to different students of varying disposition and character.

The Essence of Leschetizky's Genius

Leschetizky was undoubtedly (all things considered) the greatest piano teacher of all time, up to his death. His so called "method" consisted in the fact that he had no one method; but he did have "methods." The writer spent three most inspiring years of his formative period at the feet of this great master and soul. He would speak in a soft tone of voice to one type of students; to another he would speak loudly, sometimes even abusively; to others he would make strong appeal to the imagination, while with others his remarks were couched in scientific, prosaic, matter-of-fact language.

Illustration

The writer recalls the three lessons on one of the master's own compositions, entitled "Wellen und Wogen." I had studied Leschetizky's own edition, which not only gave most complete fingerings, phrasings, dynamics and the like, but also all pedal indications. At the first lesson, he showed me an entirely different set of fingerings, phrasings, dynamics and pedals. At the second he gave me yet another set. Each version was most excellent and thoroughly satisfying from an artistic as well as musical standpoint. This incident, to my mind, proves Leschetizky's phenomenal teaching gift and his ability to bring to the student's consciousness the possibility of many good and convincing versions of one and the same composition.

Can this gift be acquired? The answer is both simple and difficult. Leschetizky's genius cannot be acquired, but there is so much that can be acquired that there is no reason why modern piano teachers of serious intent should close their minds to this fact and continue to use ideas and principles which are no longer practical, and which, as experience proves, can never yield satisfactory results.

Five Important Principles

1. Teachers should apply different methods of appeal and instruction to different students.
2. There is no one method, there are many methods. Be versatile.
3. No teacher can justify himself, nor will the public justify him, but he and his art and his students all suffer when he, the teacher, refuses to keep pace with new discoveries and news methods.
4. Teachers should recognize the fact that the teaching of music is as much a means of character development as the teaching of other subjects.
5. Develop at least one principle for yourself out of the above paragraph entitled "Illustration."

THE MUSICIAN

By Maria Briscoe Croker

For him the beauty of perennial Springs,
The pageantry of Autumn's gorgeous dye,
His ear attuned to Nature's minstrelsy.
Caught wondrous harmonies of earth and sky.

For him the soothing peace of dim green woods;
The sweet serenity of solitudes;
For him the winds, a vibrant harp are swung
To catch the cadence of his varying moods.

For him the sunset lure at close of day,
The crimson flush upon the rose at dawn,
And sensing deep the thrill of joyous life,
Beneath his touch, new melodies are born.

Listen! with magic harmony of tone
He leads anew down childhood's woodland ways,
Sweet, half forgotten memories awake
To thrill with fresh found rapture as he plays.

Immortal genius! 'tis thy mission still,
The tired hearts of men to soothe and bless,
To look with Faith beyond their workday care
And lead with Beauty unto Righteousness.

MUSICAL COURIER

REVIEW OF NEW MUSIC

MUSICAL EDUCATION PUBLISHING COMPANY, DECATUR

Daniel H. Bonus

"Musical Psycho-Pedagogy," a volume of lessons on the Bonus system of musical education. The lessons are on: "Unprinted Elements of Music," "Mind in Interpretation," "Basic Principles and Incidental," "Elements of Thinking," "Pause," "Phrasing," "Tone Attack," "Discrimination," "Body Responses," "Conditions and Qualities of Tone," "Tone and Body," "Ear Training," "Originality," "Imagination and Feeling," "Tone Color and Sympathetic Vibrations," "Tone Power," "Objective and Subjective Mind," "Suggestion Applied," "Suggestion and Health," "Value of Concentration," "Analysis of a Lesson," "Hints for Success," "Influence of the Teacher," "Artistic Attitude." The volume is packed with useful information succinctly expressed in matters of vital importance to teachers and to those who are to become teachers. The price of the book is \$1.15.

Effie Stewart and James W. McGee

Effie Stewart and James W. McGee have written a song for the Rainbow Division. It is called "The Rainbow on the Rhine," and it relates in rhyme and song how the boys who are now in fighting trim, and whose hearts are filled with cheer, are to rush over the line with their loud and high cry of "The Rainbow on the Rhine." The song has a catchy tune and an animated swing and is certainly as good as several of the best of this kind of song evoked by the present war. It is as worthy of success as any of them.

LEO FEIST, NEW YORK

Frank Taft

"Our Country," a National Hymn in a broad, strong, masculine and direct style which sounds better and better in proportion to the number of voices and mass of instruments that render it. It can easily be harmonized for chorus, as the chord progressions are natural and almost entirely diatonic.

JAMES G. MACDERMID, CHICAGO

James G. MacDermid

Five songs of various styles. "The Magic of Your Voice," written for and sung by Amelita Galli-Curci, is a song of sentiment with an elaborate accompaniment for the piano which will make it effective in the concert room, but will add to the troubles of the amateurs who rashly attempt it without much technical skill.

"I Call to Mind a Day" is another sentimental song with a touch of sadness in the words and passion in the music. It is not easy to sing or play.

"The House of Dream" is a romance in music as well as in the fanciful poem by Kendall Banning. The melody is vocally smooth and attractive and the piano part sounds uncommonly well.

"If You Would Love Me," sung by John McCormack, is a simple ballad within the reach of any one who can sing, and the accompaniment is not difficult.

"Sacrament" is a love song, with the words of a very emotional and devotional nature, by Elizabeth Jacobi. It gives the singer plenty of scope for expression and its appeal to the audience is immediate.

ARTHUR P. SCHMIDT COMPANY, BOSTON

Gena Branscombe

"God of the Nations," a national hymn, inspired no doubt by the present war but written in a broad and flowing manner that will make it a welcome addition to patriotic music long after the war has ended. It is to be had in various arrangements—solo voices, chorus, organ, and orchestra.

Florence Newell Barbour

"Childland," Book II, for kindergarten and primary grades, consisting of easy and short songs about: welcome and goodbye; spring, summer, autumn, winter; love and loyalty; devotional; community helpers; special occasions; ring songs and games; beauty in all things; various subjects; interpretative music; making fifty-nine pages of the same kind of excellent child music which made Book I such a striking success.

M. WITMARK & SONS, NEW YORK

W. Keith Elliott

"Spring's a Lovable Ladie," a dainty poem and melody which require light and refined treatment. The words must be heard and there may be considerable latitude in the rhythm of the song.

Clay Smith

"Sorter Miss You," a song of sentiment in dialect, with a good tune that sings well and an effective obligato for the violin.

Frederick W. Vanderpool

"Neath the Autumn Moon," a waltz song with a sentimental lyric by Louis Weslyn. It has a good swing and a capital tone which is as effective as a dance and as a song.

"I Did Not Know," a love song, with a poetical lyric by C. H. Towne. It is well written both for voice and piano.

Frank E. Tours

"No Voice but Yours," an English ballad in every way with words by a well known writer of many successful English song lyrics. It is good of its kind and there is no reason why it should not succeed as well as others like it.

ROBERT BILLINGS, MILWAUKEE

"My Vigil," a romantic song of a watcher by the Nile waiting for a loved one through the long Egyptian night,

(Educational Section)

written and composed by the publisher. The refrain is in the form of a valse lente, which adds considerably to the song's attraction for American ears. The Egyptians may or may not care for vales lente, but that does not detract from the performance of Robert Billings, poet, composer and publisher.

BOOSEY & CO., NEW YORK

Wilfred Sanderson

"God Be with Our Boys Tonight," a ballad in the English style, which has been meeting with unusual success partly because John McCormack is singing it, partly because the war has taken many of the boys across the sea, and partly because the song is written in the simple and almost commonplace manner which the least musical person can instantly comprehend. Wilfred Sanderson has never written a song that will be more justly popular with the masses.

David W. Guion

"Hopi Indian Cradle Song," out of the ordinary run of popular songs. It has a character of its own which may be Indian. It will fit well into a group of novelty songs on a recital program.

May Hartmann

"If the World Should End Tomorrow," a love song, as the title indicates. The lovers have today, even though the morrow should terminate in a terrestrial cataclysm of the first class. Words and music are attractive and singable. The only doom they carry is a pleasant interval of song for a number of tomorrows.

DANIEL WEBSTER, DAVENPORT, IA.

Daniel Webster

"The New Army," a marching song to words by P. B. H. Macrorie, full of swing and energy, with a tune that is easily sung and remembered, suitable to these times of stress. The words are patriotic, well written, and free from bombast. "The New Army" marching song may be had as an orchestral number.

RUSHWORTH & DREAPER, LIVERPOOL

"The R. and D. Concert and Entertainment Calendar and Music Teachers' Directory for 1918," a volume of pocket size for the convenience and service of British musicians in particular, but of interest to Americans at present because it indicates that the art of music is flourishing in England notwithstanding more than three years of a devastating war. May the next issue find less discord in the world!

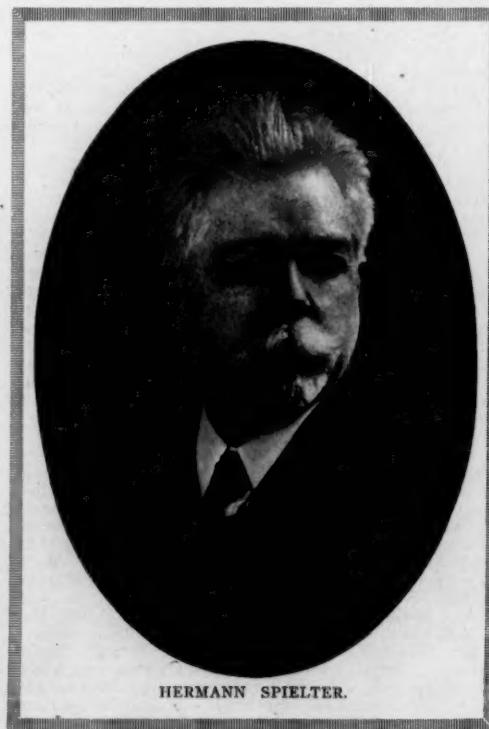
WHITE-SMITH MUSIC PUBLISHING COMPANY, BOSTON

Gertrude Ross

"Yamata Shirabe," or "Art Songs of Japan," written upon traditional Japanese themes and poems. These six songs appear to have the genuine Japanese flavor. The original theme of each song is given on the cover and the theme is faithfully followed in the song. Gertrude Ross shows considerable ingenuity in fitting western harmonies to eastern melodies and in keeping her work simple at the same time. No doubt this album, which is attractively printed, will find favor with those who like to collect the curios and bric-a-brac of music from foreign parts.

MUSIC IN THIS NUMBER

Hermann Spielter, one or two of whose works have already appeared in this section of the MUSICAL COURIER, has in the accompanying short "Reverie" for piano pro-



HERMANN SPIELTER.

duced a charming little composition, technically not difficult, and of value either as a teaching piece, a number to play in the home of an evening, or as an effective short encore in a recital program.

REVERIE

Hermann Spieler

Andante

tranquillo

poco rit.

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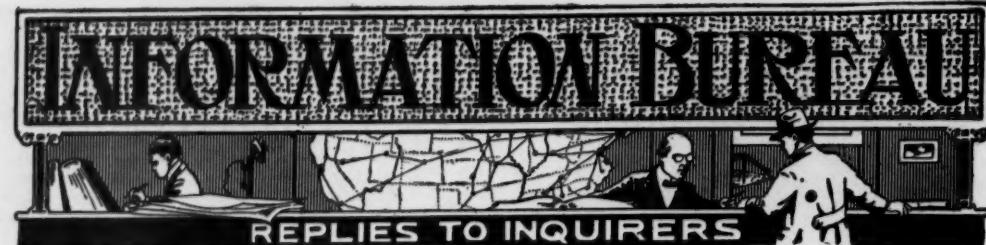
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REPLIES TO INQUIRERS

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received.—Editor's Note.]

Wagner Operas Next Winter?

"In view of the fact that Sir Thomas Beecham is giving Wagner's operas in English regularly in London and through England, do you think there would be any objection to the Metropolitan giving Wagner in English next season?"

From nearly every point of view it appears that there is no reason why Wagner's operas in English should not be performed at any time in this country. England having taken the stand that such performances are possible, should convince the most ardent "patriot" that the United States has no reason to taboo Wagner's music. In fact almost invariably when Wagner music is played by bands or orchestras, the announcement of the Wagner program fills the hall. Wagner was one of the revolutionists in 1848 and went to Weimar in 1849 in order not to be arrested for his political beliefs. Later he became a citizen of Zurich, Switzerland, where he was naturalized in 1864; therefore he wrote many of his operas as a Swiss, not as a German. In fact Germany did not like his operas and, as he was an exile, they were forbidden to be performed. Apparently the only real objection to the performance of Wagner's operas is that the text is written in German, an objection that is easily overcome by translation into English. Born over 100 years ago in 1813 and dying 35 years ago in 1883 in Venice, why should the compositions of a Swiss who did not sympathize with German politics, be excluded from the Metropolitan Opera House?

Who Will Set Song to Music?

"Some time ago I composed the words of a love song entitled 'A Farewell,' which my friends think meritorious enough to be set to music. Would you be kind enough to give me the name and address of some musical artist who would compose an air for it?"

The majority of the composers are very glad to obtain words for songs and it might be your best plan to go to the music publishers, who would be in touch with all those most suited for your purpose. The popularity of a song is difficult to analyze; the public does not always agree. The advice of any of the well known music publishers would help you to select just the right composer for the class of song you have written. Then if your fellow countryman John McCormack approved of the song and added it to his repertoire as your letter suggests, it would probably "go." Why not write to him?

Where Is Anna Ingman?

"Can you give me any information in regard to Anna Ingman, a former correspondent of the MUSICAL COURIER, who lived in Dresden, Germany? I should be glad if you could tell me anything about her."

Anna Ingman was the correspondent of the MUSICAL COURIER up to July 31, 1907. We have no information where she is at present. Arthur M. Abell, who has recently returned to this country from Holland, believes that she is still living in Dresden.

Wants to Entertain

"Will you please tell me how one should proceed to obtain a position as entertainer for the boys in France?"

Write to Mr. McLean, Y. M. C. A. headquarters, 124 East Twenty-eighth street, New York, who has charge of this work.

Agencies in California

"Being a regular reader of your magazine, I should like very much a little information. Would you kindly inform me if there are any teachers' musical agencies in Los Angeles or San Francisco, Cal., or how I can secure a position as a teacher of piano in some school or conservatory in the States of California or Texas?"

If you will write to Frank Patterson, the Pacific Coast representative of the MUSICAL COURIER, either at the Blanchard Building, Los Angeles, or 2644 Green street, San Francisco, he will give you all the information about the California agencies. The Interstate Teachers' Agency, 717 Macheca Building, New Orleans, La., might help you about Texas. The International Musical and Educational Agency, Carnegie Hall, New York City, is in touch with schools and conservatories all over the country.

Hotel Men's Magazine

"We are interested in an immigrant girl who is a very good musician and who is anxious to secure employment for the summer as musician in a summer hotel. She and two young men have formed a trio.

We will appreciate your courtesy if you will let us know how the girl can obtain such a position and what agencies to apply to."

It is understood that in order to obtain a position in any hotel it is necessary for the musicians to be members of some musical union. The Hotel Men's Gazette may be of assistance to you. The matter is one that should be arranged at once, as engagements for the summer are made early in the spring. The International Musical and Educational Agency, Carnegie Hall, New York, may be able to give you information."

Summer Opera Companies

"Please tell me what summer opera companies are forming in the East, or any throughout the country, and let me know how to reach the organization. I am an opera singer of fine voice and appearance, dramatic ability, and should prefer opera work this summer to anything else. I have a repertory of fifteen operas in four languages. I am having a great success in my first concert and recital work."

There is a regular summer season of opera at Ravinia Park, near Chicago, information as to which can be obtained from our Chicago office. Write also to Milton Aborn, 137 West Thirty-eighth street, New York, as to whether or not he has any plans. Last summer a part of Fortune Gallo's San Carlo Opera Company played the Redpath Lyceum Circuit. Mr. Gallo's address is Hotel York, New York City.

Gertrude Ross

"Will you please give me all the information that you can on Gertrude Ross?"

Gertrude Ross was born in Dayton, Ohio, but her parents moved to Tennessee while she was a baby. She graduated from the Chattanooga High School in 1896, then attended the Chattanooga University of Music and later had piano lessons with Professor Thelfuss. In 1898 her family moved to California, making Los Angeles their permanent home. In that city she attended the University for one year and the Cumnock School of Expression for three years, studying piano and harmony at the same time.

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INFORMATION BUREAU OF THE MUSICAL COURIER

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

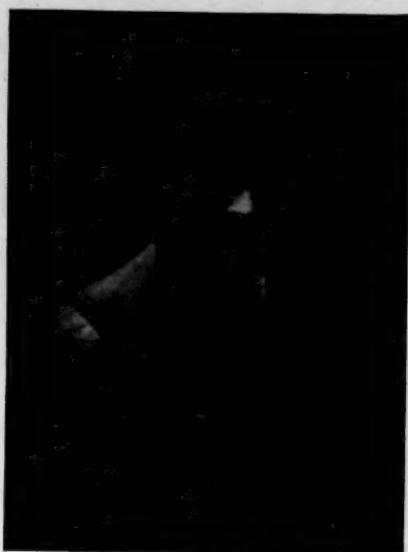
Information on all subjects of interest to our readers will be furnished, free of charge.

Artists, managers, clubs, students, the musical profession generally can avail themselves of our services. We are in touch with musical activities everywhere, both through our international connections and our system of complete news service, and are therefore qualified to dispense information that will be valuable to our readers.

THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed to the Information Bureau, Musical Courier, 437 Fifth Avenue, New York, N. Y.



PEARL ADAMS.

A young American singer who returned recently from France, where she has been supplementing her American musical education with study in Paris under Frederick Ponsot. Her singing in Europe was accorded praise from the press and the public. Since returning to America, she has made a short tour in Colorado, and played in a number of Western cities. She has been heard in concerts in the East also. Her concert on March 3, for the Y. W. H. A. is reported to have disclosed a colorful soprano voice of wide range. Her first New York recital is scheduled for October at Aeolian Hall. Emil Reich, her manager, is negotiating a number of oratorio engagements for this season.

In 1907 she went abroad, spending two years in Berlin. Returning to America in 1910 she started her career as a professional accompanist, touring through the West with many of our leading artists. She was Mme. Schumann-Heink's accompanist at the San Francisco Exposition. At first she studied harmony only as a means of intellectual development, and composing came to her in an original lullaby that she sang to her little child. Her "Dawn in the Desert" has been sung by Mme. Schumann-Heink throughout the country with great success. Her songs have "abundant vitality." Six "Art Songs of Japan" are just published; they are harmonized without embellishment from an old theme sung by a little Japanese girl as she danced for Mrs. Ross. During Mrs. MacDowell's tour in California, Mrs. Ross was her accompanist for all the MacDowell songs given on the program.

People's Chamber Music Concert

The fifth Friday evening People's Chamber Music Concert took place March 8, at the Municipal Auditorium, Washington Irving High School, Irving Place and Sixteenth street.

The attraction was the Rubel Trio, which includes Edith Rubel, violinist, Marie Roemae, cello, and Katherine Swift, piano.

An attractive program was rendered, consisting of a group of "formal music" (numbers by Mattheson and Beethoven) a group of "romantic music" (Brahms trio in B major) and a group of "informal music," including Bohemian, Danish, Russian and Creole folk melodies, arranged for trio by Wright. This comparatively young trio acquitted themselves in a most musically manner, giving a finished performance of the program, and especially of the Brahms trio.

Miss Rubel gave a short description of each work. She spoke of the Brahms trio as an early work, and explained that he had revised much of it later in life. The work is filled with intense romanticism and the freshness of youth, so that one does not miss the breadth of his later works. The Rubel Trio gave the beautiful score in a most satisfactory manner.

The sixth Saturday evening chamber music concert will be held March 23, the attraction being the Kaufman Quartet. The program will include the Schubert string quartet in A major, two movements of the Grieg Quartet, and the Schumann quartet for piano and strings. Laeta Hartley is to be the assisting pianist.

Dora Gibson Proves a Star Attraction

At the concert of the Salem (Mass.) Oratorio Society, given early in March at Ames Memorial Hall, Dora Gibson appeared as soloist, and although she was a stranger to Salem music lovers, as the Salem Evening News aptly put it, "Nevertheless she proved a star attraction and made many friends who will be pleased to hear her again. Miss Gibson, an English girl, is a dramatic soprano of marked ability, excellent interpretation and sang with a degree of varied tone color. She displayed her beautiful voice to advantage, not only in the solo numbers, but in the chorals as well. By request she sang for an encore, following an artistic rendition of 'Hide Thee, Lovely Maiden,' a song she sang to the boys in the trenches 'over there' entitled 'Two Eyes of Gray.' Her contribution, 'The Night Is Calm,' from the 'Golden Legend,' was a feature." Special mention should be made of the accompanying of Wilhelmina Kenniston, whose remarkable work at the piano, especially in Miss Gibson's singing of "O mer ouvre toi" of Delibes, and two Russian songs by Kurt Schindler, won an ovation for both artists.

Before returning to New York, Miss Gibson sang for the sailors from the ships in Boston, Miss Kenniston giving her invaluable aid both in the matter of arranging the entertainment and participation therein.

Antoinette Franken Gives Interesting Program

A rising vote of thanks at the conclusion of the concert given before the University Forum of America, Alexander Cumming, president, on Tuesday evening, March 12, testified to the appreciation felt for the efforts of Antoinette Franken, who had arranged the event. Mme. Franken, who was also heard to advantage in the "Rigoletto" paraphrase of Liszt, is an able program maker, as the evening proved. Charles Moravia, Consul General of Hayti, made an address in French on Edmond Rostand's "Chantecler," as the opening number. Viola Archer, contralto; Rudolph Bauerkeller, violinist; Almeda Fieux, soprano; Clifton Wood, baritone, and Franz Listemann, cellist, were also heard by the large and very enthusiastic audience.

Mme. Franken is assisting Mother Davidson to arrange a big benefit concert at Governor's Island, which is to take place next month.

New Choral Society to Sing Verdi "Requiem"

On Thursday evening, April 4, the Manzoni "Requiem" of Giuseppe Verdi will be sung at Carnegie Hall, New York, by the New Choral Society, Louis Koemmenich, conductor.

The society, founded in the autumn of 1917, appeared before representative audiences at the Beethoven concerts of the Philharmonic Society in January of this year.

The well-trained chorus will be accompanied by an orchestra of distinction, at the April concert. Marcella Craft (soprano), Alma Beck (contralto), Arthur Hackett (tenor), Arthur Middleton (bass) are to be the soloists.

Concerning Florence Bodinoff

Florence Bodinoff, the beautiful and popular prima donna soprano, late of the Copenhagen Opera, has been singing in the United States for three seasons, touring the Middle West under her own management. The singer had the assistance of the Select Orchestra of Minneapolis and also the Minneapolis Symphony Orchestra, besides having been heard as soloist with the most prominent symphony orchestras in the West. This season Mme. Bodinoff is donating 40 per cent. of her receipts to soldiers' funds and war charities. She had her first big success in this country at Festival Hall, San Francisco, during the Exposition.

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Mme. Bodinoff was originally a mezzo-soprano, but through hard endeavors she has worked her voice up to a soprano of rare quality and beauty.

When not engaged in concert tours, she is busy making Danish records for the Edison and Victor talking machine companies.

Matzenauer's Carnegie Hall Recital

Margaret Matzenauer will give her annual song recital at Carnegie Hall, New York, on Thursday afternoon, April 4, with Frank la Forge, composer-pianist, assisting. The following interesting program has been arranged:

"Come Again" (Dowland), "Sweet Nymph, Come to Thy Lover" (Morley), "Largo" (from a solo cantata) (Caldara), "Lusinghe più care" (Handel), "In the Steppes" (in Russian) (Gretchaninoff), "Song in Springtime" (in Russian) (Rachmaninoff), "Why Gleams the Tear in Thine Eye" and "The Warning Is Good!" (in Norwegian) (Grieg), "Il Pleut des Petals de Fleurs" (Rene-Bardet), "Guitares et Mandolines" (Saint-Saens), "Exträs" (Duparc), "L'Heure Dilectissime" (Staub), "Night" and "Supplication" (written for and dedicated to Mme. Matzenauer) (Frank la Forge), "Oda liske" and "To a Young Gentleman" (Chinese tone poems) (John Alden Carpenter), "The Linnet Is Tuning Her Flute" (Marion Bauer).

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OPINIONS OF THE PRESS

Irma Seydel "Aroused Remarkable Enthusiasm"

During the present month Irma Seydel, violinist, made her fifth, sixth and seventh appearances with the Boston Symphony Orchestra in Boston and Worcester. Her first appearance with this organization was in April, 1911, when she was but fifteen years old, and in the years between she has played with this and almost every other large orchestra in the country. Miss Seydel's American tours have carried her from coast to coast, and everywhere she has received the same unstinted praise from approving critics and delighted audiences.

In connection with Miss Seydel's recent appearances with the Boston Symphony Orchestra there are reproduced below a number of criticisms from the principal papers of Boston and Worcester:

IRMA SEYDEL PROVES A PRODIGY
BOSTON GIRL VIOLINIST FULFILLS ALL HER EARLY PROMISE AT SYMPHONY HALL

Irma Seydel made her debut, as a young prodigy on the violin, some years ago. More than one musical prodigy grows less as she grows bigger, and is great only while she is small, but we are glad to see that Miss Seydel does not belong to this type. She has been steadily ripening, and the sterling character of her musicianship was demonstrated yesterday afternoon in Symphony Hall, when she made her debut at these concerts as a full-fledged artist.

Her tone is remarkably broad and is sympathetic; her intonation is secure, and her technic in such points as double-stopping, harmonics, etc., is most advanced. The Saint-Saëns concerto is not one of the world famous ones, and yet it is not only good music, but really violinistic in its effect. The slow movement is its most difficult requirement, and Miss Seydel gave this with superb steadiness, the ending of this movement being remarkable for harmonics and arpeggios, which were executed with great effect.

ABROUSED ENTHUSIASM

In the first movement, the full tone, especially in G string passages, was wonderful, and the dash and brilliancy of the finale aroused remarkable enthusiasm, which was fully deserved.

Mr. Loeffler, as the teacher of this artist, deserves mention, and the father at the back of the orchestra must have been proud of the girl in front of it. This very young artist may yet inherit the title of "the fiddle fairy," which was applied to Mme. Norman Neruda in her youth.—Louis C. Elson, Boston Advertiser, March 2, 1918.

AUDIENCE IS DELIGHTED WITH VIOLIN PERFORMANCE OF MISS SEYDEL

Miss Seydel, now in her twenty-second year, has had uncommon experience in playing before the public since she was ten years old; experience in this country and in Europe. Yesterday she played at a Symphony concert in Boston for the first time, although she has played with this orchestra in Providence and twice in Cambridge. She chose Saint-Saëns' familiar concerto in B minor. When the concerto was first performed in Boston by Mr. Adamowski the critic of a leading newspaper condemned it as "insipid, colorless" hastily put together as for a pressing occasion. The second movement reminded him of Gounod; the third of Bizet. Another critic said that the music was "without the characteristics of Saint-Saëns," and saw a short life for the concerto. Let this be a warning to us, dearly beloved brethren! Let us not venture in prophecy. Miss Seydel displayed a sound, sure technic. Her performance was careful and feminine. There are women violinists of whom it is said admiringly: "She plays like a man." We do not wish to hear a woman, young or old, play with the virility of a male virtuoso. This concerto admits of broader treatment, of greater dash and brilliancy than were shown yesterday; at the same time, a milder interpretation, a woman's interpretation, is welcome, if it is as musical and agreeable as was that of Miss Seydel's. Certainly the second movement did not lose its pastoral charm, and Miss Seydel's harmonics were more secure than those played by some of her male predecessors. If her performance was feminine, it was not effeminate.—Philip Hale, Boston Herald, March 2, 1918.

The soloist of the day was Irma Seydel, the violinist whose steady rise all have watched with interest and pleasure. Miss Seydel is now more than a promising young woman. There is maturity in her manner, breadth of bowing, the quality of authority in molding and projecting a phrase, in planning a passage in due proportion, in receiving the contrast of mood and works. Saint-Saëns' old concerto in B minor, with its elegance and artlessness, the number. The bravura had boldness, aplomb, rhythmic profile. The superb calm which underlies the Sicilian melody will be more Miss Seydel's some day than just now, but in passages not asking such repose there was technic, intonation, taste and that elusive thing called style. In all a successful debut, for while Miss Seydel has played elsewhere with the orchestra, this was her first appearance at these concerts.—Arthur Wilson, Boston Globe, March 2, 1918.

Assisting soloist with the orchestra last night was Irma Seydel. Worcester lovers of music gave hearty welcome to the charming young artist, who scored her first success in the city as soloist in the music festival of 1912.

At that time Miss Seydel was but fifteen years old, and those who heard her marveled over the ability and artistry of the mere slip of a girl. Now in her early 20's, Miss Seydel handles her instrument with the assurance and power of one who knows her mastery over its every tone.

Her playing of Saint-Saëns' wonderful concerto in B minor will

linger in the musical memories of those who heard her performance last night.—Worcester Daily Telegram, March 6, 1918.

Miss Seydel played the Saint-Saëns concerto in a very musically manner, with warmth and refinement of style, with contagious feeling. The audience was delighted with her performance and recalled the violinist several times.—Olin Downes, Boston Post, March 2, 1918.

Miss Seydel played Saint-Saëns' concerto in B minor. She is a slip of a girl who astounds the hearer by the breadth and vigor of her playing. She seems all fire; her tones are full and rich and true, and she plays as if she loved it. These things being so, it is little to be wondered at that she scored an emphatic success with last evening's audience.—Worcester Evening Gazette, March 6, 1918.

Miss Seydel brought out to the full the charm of the concerto, combining as she does real poetic fervor with great technical finish.



IRMA SEYDEL,
Violinist.

Her playing has been described as "feminine, but never effeminate." It is the wonderful sweetness of her tone, and the grace and delicacy of her playing, characterized as "feminine charm," which gave the keenest pleasure last night, complimentary as it was to the type of passionate music which marks the Beethoven symphony.—Worcester Evening Post, March 6, 1918.

Remarkable Tribute to Constance Balfour

It is a fact, sad but true, that many singers, upon their first appearance, fail to live up to the reputation which has preceded them, whether from nervousness or some other equally excusable condition. There are a few however, whose work at once establishes them in the favor of their audiences, and of such is Constance Balfour, who appeared as soloist with the Los Angeles Symphony Orchestra at its concert of March 1. Appended is an advance notice of the singer's work, as written by W. Francis

Gates in the Los Angeles Graphic, and accompanying it are two remarkable excerpts which tend to show the realization of that article:

The announcement of Mrs. Balfour's engagement with the Symphony has occasioned a widespread interest in this concert, since she is not only recognized as one of the best vocalists in the West, a reputation that extends into the East, but she undoubtedly has sung before more clubs in Los Angeles and nearby cities than any other artist who has lived here for the same length of time. She has a lyric soprano voice, but of texture so rich that by many she is regarded as a dramatic soprano. Mrs. Balfour has sung extensively in England and also in South African cities, and just before the beginning of the war in Europe, she had been engaged to sing at Covent Garden in London for the following season. Unable to return abroad to fulfill this engagement, Mrs. Balfour has made her home in Los Angeles for the last three years. She has appeared with the Ellis Club as special soloist upon four occasions and her appearance with the Brahms Quintet has also been of notable musical interest. Last season Mrs. Balfour was soloist with the Los Angeles Symphony at its brilliant Santa Barbara concert, but this will be her first appearance locally with the Symphony.—Los Angeles Graphic.

CONSTANCE BALFOUR FEATURE OF SYMPHONY RENDITION OF ARIAS PUTS LOCAL WOMAN IN CLASS WITH MOST NOTED SOPRANOS

In a satisfactory and well balanced program of essentially modern music, Constance Balfour's singing was the feature of yesterday's symphony concert at Clark's Auditorium. Widely recognized as an artist of ability, Mrs. Balfour has never equaled her magnificent work on this occasion. Her renditions of the two arias showed an art and natural equipment sufficient to place her among the greatest dramatic sopranos of the day and it is doubtful if even the most renowned operatic stars have ever done the wonderful aria from Charpentier's "Louise," "Depuis le jour," more beautifully. Mrs. Balfour has made steady progress in her singing. Her phrasing yesterday was done smoothly and without any evidence of breathlessness, her voice was colorful, and vibrant in its fuller register, while her remarkable high tones were done with an exquisite bell-like effect. Emotionally, too, she realized fully the spirit of the song, and the applause at its conclusion was tremendous, and a repetition was demanded. Her first song was the "Vissi d'Arte" from "Tosca," in which she displayed the colder and more brilliant qualities of her voice with admirable effect.—Los Angeles Examiner.

Constance Balfour, the distinguished soprano, was soloist for the afternoon, and her singing of two exceedingly popular numbers, the "Vissi d'Arte" of Puccini's "Tosca" and the "Depuis le jour" from Charpentier's "Louise," brought the singer so generous an applause that she repeated the last song in full, presenting a delightful diversion to the orchestral program. The Balfour voice and the Balfour dramatic quality are among the notable musical assets of Los Angeles.—Los Angeles Daily Times.

Sturkow-Ryder Wins Pittsburgh Praise

Mme. Sturkow-Ryder won Pittsburgh favor in a recent appearance there. The following newspaper reviews tell the story:

The Tuesday Musical Club presented Mme. Sturkow-Ryder, pianist, assisted by the Cecilia Choir, Charles Boyd, director, in an all Russian program at the Union Arcade Auditorium last night. Mme. Sturkow-Ryder is one of the few pianists who really give the impression of absolute joy in her work. She is captivating, petite, and plays with genuine enthusiasm and an unlimited spontaneity.—Dispatch, February 20, 1918.

Russian music exquisitely rendered featured an unusual program given before the Tuesday Musical Club last night. Mme. Sturkow-Ryder, a pianist of exceptional merit, did more than give a piano-free interpretation. From the primitive folk songs through the wild fancies of Tchaikovsky, to the modern school, she played her cycle, and displayed a brilliance of execution and interpretative feeling that her audience rewarded with prolonged plaudits, and who recalled her again and again.—Gazette-Times, February 20, 1918.

Mme. Sturkow-Ryder played with intelligence and imagination. She has a full, round tone, excellent technical equipment, and her work is characterized by refreshing spirit.—Post, February 20, 1918.

Fine Russian program. Mme. Sturkow-Ryder afforded her audience real pleasure in the excellence of the compositions she presented, and her musically rendition.—Leader, February 20, 1918.

Mme. Sturkow-Ryder played works by Tchaikowsky, Balakirev and Rachmaninoff. "The Music Box" of Liadov, and "Imps," by Mme. Sturkow-Ryder, were added, the latter being graciously repeated. The concluding number was the allegro of the Arensky concerto—splendidly played.—Press, February 20, 1918.

Jeannette Durno in Kansas

Jeannette Durno is a great favorite in the various music centers of Kansas, where she has made many appearances. During a recent tour she received many notices similar to the following:

She was heartily applauded for several minutes following the last number and finally returned to her piano for two encore selections, which were as brilliantly executed as her announced program. She is undoubtedly the most talented pianist to appear in this city in some time.—Wichita Eagle, February 27, 1918.

Miss Durno announces that she will teach in her Chicago studio until the middle of August for the benefit of the many out-of-town pianists and teachers who have made application for summer coaching.

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OPINIONS OF THE PRESS

Lillian Heyward's Art Admired

Lillian Heyward has just returned to New York from the South, where she has been heard in concert during the past two weeks. She appeared in recital before the Woman's Club of Richmond, Va., on February 25, and the Richmond papers had some splendid things to say of the young soprano's art.

The young artist sings with vivacity and entirely without affectation, and her notes are naturally true and pure, while the volume of tone displayed is at times remarkable. She made a warm place



LILLIAN HEYWARD,
Soprano.

for herself in the hearts of her hearers by choosing "Dixie" as her last encore. She clearly indicated by her sincere artistry in all she did, that a most interesting career is surely in store for her.—Evening Journal, February 26.

The outstanding features of Miss Heyward's work are that she has a lyric soprano voice of lovely quality and that she knows how to interpret songs. Her voice is fresh and youthful and lends itself simply and sincerely to each demand the singer makes upon it. Especially worthy of mention is the beauty of her sustained legato and her breath control, the one impossible without the other.—Times-Dispatch, February 26.

Miss Heyward's program contained numbers by Sgambati, Paradies, Handel, Hildach, Schubert, Wolf, Hahn, Liszt, Chaussen, Farley, Stevens, Finden, Seiler, Old English airs, and the "Ah! non crede" aria from "Sonnambula."—News-Leader, February 26.

In addition to the Richmond concert, Miss Heyward appeared in Parkersburg, St. Mary's, and West Union, W. Va., in joint recital with Helen MacGregor Wilson, pianist. The young artists were most enthusiastically received, and in each city they donated half of the proceeds of the concert to the Red Cross. The Parkersburg News of March 3 had the following to say of Miss Heyward's art:

Miss Heyward brings to her aid much vivacity and spirit, a pleasing stage presence, a charming manner, and what is the greatest essential of all, a beautiful and well trained voice.

Evelyn Jeane's Progress

Evelyn Jeane, the charming Boston soprano, who made a very favorable impression at her recital last fall, enhanced her standing considerably in the artistic world



EVELYN JEANE,
Soprano.

when she appeared as soloist in the last concert of the Tremont Temple series, as indicated by the following excerpts from the Boston newspapers:

Miss Jeane sang from "Traviata," Violetta's plaintive "Ah, fors è lui" and its succeeding "Sempre libera" of revived elation. Vi-

letta herself may have made more distinction between the mood of the two, but is it not something to be vivacious and cheerful? Miss Jeane proved herself undaunted in coloratura and the vocal ornaments, revealed a good natural voice and pleased her audience, adding an encore here and later, after her group of songs in English, including Buzzi-Peccia's excellent "Under the Greenwood Tree."—Boston Globe.

Miss Jeane has a voice of much beauty, revealing at times exquisite color, as for instance in the Campbell-Tipton song, "Crying of Water," which calls for pure melodic phrasing and great sustaining power. Miss Jeane excels in this particular and makes a greater impression in this, than in work demanding greater flexibility of execution. Her powers of enunciation are noteworthy.—Christian Science Monitor.

Recently, Miss Jeane appeared as soloist in a program presented by the music department of the Manchester Institute of Art and Sciences at the midwinter concert of the Institute Orchestra in Manchester, N. H. She sang the aria, "Ah, fors è lui," from "Traviata"; "Phydié," Duparc; "Le Papillon," Fourdrain; "I Did Not Know," Marschall-Loepe; and "Ecstasy," Rummel.

The reviewer of the Manchester Mirror, commenting on the concert, said:

Evelyn Jeane was the singer, a brilliant coloratura soprano, who showed the results of a fine musical education, a big voice, dramatic power, fine execution, and was able to take with ease her highest notes. Her singing was most enjoyable. The aria from "Traviata," by Verdi, is most exacting and met all demands. At the close of Miss Jeane's group of songs she graciously sang "Life and Death," by Coleridge Taylor.

Other recent appearances of Miss Jeane include the Engineers' Club, La Prevoyance Society, the Impromptu Club, the Chromatic Club and the Music Lovers' Club, all of Boston. Miss Jeane's repertoire includes many well known songs, the most popular of which are, "The Crying of Water," Campbell-Tipton; "Sky Lark, Pretty Rover," Handel; "L'Oiseau Bleu," Jacquez-Dalcroze; "Effet de Neige," Poldowski; "Carnival," Fourdrain; "Come My Beloved," Handel; "Phydié," Duparc; "Romance," Debussy; "Under the Greenwood Tree," Buzzi-Peccia; "Soir Poen," Hüe; and "Le Nil," Leroux.

Wynne Pyle with Detroit Orchestra

Wynne Pyle played her fourth engagement with the Detroit Symphony Orchestra recently at one of their Sunday afternoon concerts in the Arcadia Auditorium, Detroit. That this appearance was a conspicuous success for the gifted young artist goes without saying, but for absolutely conclusive proof are appended the following press notices:

Introducing Wynne Pyle, a well equipped young pianist, who must be reckoned in making up any list of worth while American artists. Miss Pyle played the Grieg concerto in A minor, and played it well. She caught the spirit of the work in

a way that was most satisfying. Her interpretation of the first and third movements was breezy and incisive and her tones in the andante were rich and liquid with a touch of the true Norwegian sadness. Miss Pyle's listeners would willingly have heard more, and they did their best to secure an encore number.—Detroit Free Press, February 25, 1918.

Wynne Pyle, a young American, played the lovely Grieg concerto and played it in so virile a manner, with so fine an insight into its poetry and beauty that she aroused the highest interest in her abilities. Miss Pyle conveyed to her listeners an unusual sense of power, of an endowment noteworthy in many respects. Is it too much to hope that Detroit may have the pleasure next season of listening to her again?—The Detroit Journal, February 25, 1918.

Gilberté Songs at Newark Musicians' Club

Recently Hallett Gilberté and Mrs. Gilberté were guests of the Newark Musicians' Club, when an entire program of his songs was given, Mrs. Gilberté reciting to the Gilberté music. Of the evening's program two leading Newark papers reported as follows:

Well known to all music lovers in this country who keep in touch with American progress in the creation of art songs, Hallett Gilberté renewed admiration of his talent as a composer during a recital of a score or more of his songs, which he gave with the co-

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OPINIONS OF THE PRESS

operation of Alma Bockman, soprano; Viola Archer, contralto, and Charles Norman Granville, baritone, before the Newark Musicians' Club last night. The program also introduced Mrs. Gilberté, whose recitations of "The Year" to her husband's accompaniment, and of "Betty's Battle Flag," as well as her delivery of her original monologue "The Club," satirizing gossiping members of women's musical societies, helped to make the occasion a refreshing experience for large audience.

Of Mr. Gilberté's songs heard last evening, those which have appeared most frequently on recital programs and have brought him into wide and high repute were "Ah! Love, But a Day," "A Dusky Lullaby," "A Maiden's Yea and Nay" and "You Is Jes' as Sweet." Admirable in conception and the working out of musical ideas in the settings of sentiment, moods and emotions as are those and the other lyrics, the creation that undoubtedly will impress more strongly the public to which he appeals than any of his previous productions is "The Devil's Love Song." It is one of the few outstanding achievements in dramatic, colorful and stirring writing by native song composers.

Published thus far only for the baritone voice, it is not easy to interpret, but Mr. Granville set forth its amorous passion and its mocking spirit with vocal opulence, a sense of its character, and an intense feeling that exacted enthusiasm.

In his "Mother's Cradle Song," Mr. Gilberté has rivaled his "A Dusky Lullaby," producing a lyric in which the tenderness and refinement in the melodic treatment of the theme are heart warming. Other songs that showed his creative ability in an ingratiating way were "The Little Red Ribbon," "The Bird," "Land of Nod," "Minuet la Phyllis," "My Lady's Mirror," "Youth," "A Frown—a Smile," "A Rose and a Dream," "Lost Spring," "The Two Roses," "Spring Serenade" and an "Evening Song."

In Miss Archer the recital introduced to the audience a young and gifted singer. Her voice is a genuine contralto, fresh and smooth in quality, and under such control that her use of it in several songs gave much pleasure to her hearers. Miss Bockman, also young in years, showed promising talent in all her undertakings. As played by Mr. Gilberté, the accompaniments to his songs were given their due value.—Newark Evening News.

Mr. Gilberté's songs enjoy considerable popularity among concert singers, and are featured upon many programs. His "Ah! Love, But a Day" and "A Dusky Lullaby" are familiar to most concertgoers. Probably the most interesting number on the program was "The Devil's Love Song," for baritone, which marks a departure from Mr. Gilberté's lyric style, and enters the domain of the dramatic. In performing this composition, Mr. Granville succeeded admirably in setting forth the sardonic character of the poem. The composition is well worth including in concert programs, if the performer has the ability to interpret it. It requires an artist like Mr. Granville to show its real value.

Mrs. Gilberté gave readings, with piano accompaniment, of a satirical essay on "The Club," "The Year" and "Betsey's Battle Flag." Other songs heard were "A Maiden's Yea and Nay," "You Is Jes' as Sweet" and the refined and tender little "Mother's Cradle Song."

Miss Archer displayed a delightfully pure contralto voice, and Miss Bockman is a young soprano of promise who still has time ahead in which to perfect her art. The composer's accompaniments were artistic, and Mr. Gilberté supported the artists ably.—Newark Sunday Call.

Merwin Howe Pleases at New York Debut

Merwin Howe, a young pianist who has played several times in Chicago, gave his debut recital at Aeolian Hall, New York, on Wednesday afternoon, March 20. That Mr.

of the musical season, his playing had a fresh charm and was gratefully received.

Mr. Howe belongs to the class of pianists who give pleasure not by exercising any great technical prowess but by the discreet use of the poetic imagination. His playing yesterday showed excellent taste and musical feeling. The program included Brahms and Beethoven sonatas and a group of Chopin all of which were presented with great simplicity and directness of style.—Morning Telegraph.

Mr. Howe is a good player and there is no doubt that he may develop into an unusual one.—Evening Sun.

Merwin Howe, a young pianist from Chicago, made his first appearance at Aeolian Hall yesterday afternoon, playing a classic "Three B's"—Brahms' scherzo, Beethoven's F sharp sonata and Bach's bouree, arranged by Saint-Saëns—and other numbers of Schumann, Debussy, Arne, Oldberg and Chopin. Mr. Howe is of modest demeanor on the stage, evidently of musical taste, technically well equipped, without affectation or display. He was heard at his best in the Chopin group, which gave opportunity for singing tone and sincere feeling for melody.—New York Times.

Another young pianist new to our public, Merwin Howe, gave a recital in Aeolian Hall yesterday afternoon. He proved to be a player of considerable technic, musicianly instincts and serious purpose.—New York Globe.

His tone was pleasing and he produced some thoroughly musical effects.—Evening Mail.

He plays with good taste and intelligence, his big tone was rich in nuances and his playing forecasts a promising future.—German Journal.

Arthur Middleton "Completely Wins" Toronto

At his debut in Toronto with the Toronto Symphony Orchestra, Arthur Middleton "won a decided triumph," to quote from the local papers:

The soloist of the evening, Arthur Middleton, won a decided triumph. He revealed an excellent voice, well controlled, of good mellow quality and a smooth method, which was as evident in brilliant passages as in the transition of the register. His first number, the aria "The Tambour Major" from Thomas' "Le Cid," was a

Miss Otis singing with coloratura skill and charming expression. Her voice also gave fine color to Gilberté's "Moonlight Starlight," a waltz song.

The songs of Claude Warford were "Lay," "Pieta," "Dream Song" and "A Rhapsodie," all well composed and of individual melodic type. Miss Otis sang them with charm. Mr. Warford accompanied the singer in a group of old songs. She sang them sympathetically, and in "Regnava nel Silenzio," from "Lucia," and "Les Filles de Cadix," by Delibes, she ably contrasted the coloratura song with the light, graceful, French lyric. A large audience applauded Miss Otis' work.—Brooklyn Daily Eagle, March 16, 1918.

Matzenauer "Electrifies" Washington Audience

To say that Margaret Matzenauer's first recital appearance in Washington, D. C., was a great success is putting it mildly. Indeed, to judge by the following notices, it was more in the nature of a triumph:

MME. MATZENAUER CHARMING AUDIENCE WITH RICH VOICE

Mme. Matzenauer belongs among the few great contraltos of operatic fame who have come to us through the years. Hers is a great and glorious organ that she uses with the utmost artistry, combining with its splendor and its subtlety shading the gifts of the



MARGARET MATZENAUER,
Contralto.

dramatic artist as well in the height of her career, she possesses a phenomenal range that goes from the most vibrant depths to a high voice of equal value, a voice even and beautiful throughout, that has made her foremost among the Brunnhildes today, as well as foremost in the contralto roles of opera.

But Mme. Matzenauer in a true recital program was just as forceful. She put the emotional feeling into every song with the insight of the dramatist, whether in tragic or lighter mood, but also, with that rarest fineness of the singer of songs, she made each phrase a gem of color and vocal meaning that was further enriched by her beautiful diction.—Washington Times.

MATZENAUER SONGS ELECTRIFY HEARERS

RECITAL OF CONTRALTO SHOWS GREAT RANGE OF HER POWERS
Margaret Matzenauer, of the Metropolitan Opera Company, the greatest contralto of today in this country, was heard yesterday afternoon in recital in the National Theatre. This was her first concert in Washington, and Mme. Matzenauer quite electrified her audience with a voice of phenomenal beauty, power and range; a temperament variable and artistic, and a personality at once graceful, regal and magnetic.

There is scarcely more than one singer of her type in each generation. Her voice is one of marvelous richness, of equal beauty from the lowest to the highest tone, and her range is a rare one. Her temperament is suited to every class of song—dramatic, romantic, operatic and devotional.—Washington Post.

Tidings of the successes of Mme. Matzenauer in stellar roles at the Metropolitan Opera House have been wafted toward the Capital City all season. After her recital at the National Theatre yesterday afternoon, however, the conclusion was evident that not nearly enough of praise had been said. A pure contralto voice, of wide range, apparently with unlimited power, a queenly manner and a physique that affords strength to meet the requirements of the heaviest of dramatic songs and arias, are some of the attributes that make Mme. Matzenauer one of the leading artists before the public.—Washington Star.

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MERWIN HOWE,
Pianist.

Howe's playing was thoroughly pleasing may be gained from the following notices:

MERWIN HOWE PLAYS PLEASING PROGRAM

Merwin Howe, a pianist, gave his first recital at Aeolian Hall yesterday afternoon. He is a late comer, but even at this stage

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Frederick Gunster Pleases in St. Louis

Making his first appearance with the St. Louis Choral Pageant Society on March 12, when he sang the tenor part in Sullivan's "Golden Legend," Frederick Gunster won the following words of praise from the local press:

Prince Henry, a part of considerable length, was well given by tenor Gunster. In the aria, "I Cannot Sleep," he made a fine impression, his voice being well adapted to the recitative form.—Globe-Democrat, March 13, 1918.

The first scene introduced Frederick Gunster as Prince Henry. He has a bright tenor of goodly size and agreeable quality, which is used with discretion. His scene with Lucifer suggests Faust and Mephisto and is fairly interesting. Mr. Gunster did what he could with it and also won the approval of the audience. He is a capable, conscientious singer, and is alive to opportunities.—Times, March 13, 1918.

Hempel "Conquests"

Frieda Hempel began her three months' concert tour, which has taken her to the Pacific Coast, with an appearance at Waterbury, Conn. The following excerpts from the reviews tell the story:

Frieda Hempel, leading soprano of the Metropolitan Opera force, held a large audience enthralled at Buckingham Hall last night, both by the spell of her voice and the radiant charm of her personality. Much was expected of the singer, who has not been heard in this city before, and the most ardent expectations were satisfied. The audience accorded Miss Hempel a most enthusiastic reception, and her extreme graciousness completed her conquest of Waterbury. Her encores were numerous and to the great delight of her hearers were all the old loved songs that never die.—Waterbury Evening Democrat.

When Frieda Hempel sang the "Ernani" aria and Proch's "Theme and Variations" she sang for the student of technic and the critic of shading and coloring. To the ear trained to appreciate perfection of tone, her singing was a delight. When she stood with her arms full of roses and sang "The Last Rose of Summer" and "Home, Sweet Home," she sang for everybody and the tear-filled eyes of eager listeners told better than words that her singing was also a joy to those who know only the simple song and its memories. The concert was the best given thus far in the Prentzel series and was attended by one of the largest audiences, whose appreciation of the wonderful soprano's voice was so keen that she was called back for encores after every number. These she smilingly gave.—Waterbury Republican.

A very large audience gathered at Buckingham Hall last evening to hear Frieda Hempel, the leading coloratura soprano of the day, who has just completed a very successful opera season at the Metropolitan. The high anticipations of those who had not before heard this singer were in no wise disappointed, and she won all by her gracious manner and charming personality, no less than by the beauty of her voice. She was delightful in every number, as the insistent applause which followed each number testified. Waterbury was very fortunate in hearing Miss Hempel at the very beginning of her season of concert work, and all hope that she may visit the city again in the not too distant future.—Waterbury American.

Miss Hempel stands now at the golden noon of signal powers. Not one of her present competitors in America has a voice so rich and smooth of body, so lustrous, so ample from beginning to end of its range. The usual voice of the ornate singer such as she is either fine and delicate of timbre, like that of Mme. Barrientos or Mme. Galli-Curci, or of an exquisitely soft and silvery resonance, like Mme. Melba's in her later days. In contrast, Miss Hempel's is luscious, glowing, a veritable golden flood, surging upward, ranging downward in undiminished body and beauty. The ornaments of song spring from her lips in a kind of splendor that no other singer of our time may now attain. Her highest tones ascend full, round, edgeless; her staccati are no mere marks; her scales ripple in golden flow; she can outdo the Italians at their favorite trick of the long-held swelled, diminished note. She excels equally in the large-lined, slowly unfolding, warmly modulated pattern of Rossini's ornate songs—as in the music of his Desdemona that she sang on Sunday—and in the hard, glinting, arbitrary floriture—a garden of glass flowers, if there ever was one—of Meyerbeer's "Shadow Song" for Dinorah. Yet she fashioned in long and undulant line, with unerring sense of melting phrase, light inflection and suffusing color, the tenderer measures of Desdemona, while in her tones the melody of Bellini's "Qui la Voce" flowed in the suavest of voice, the softest of lustres, the very whispers of gentle melancholy.

By these signs, Miss Hempel, like Mme. Galli-Curci, is lyric as well as ornate singer—of keen perception and quick sensibility, of fine felicities of voice and style. She was such yesterday in the gossamer lightness of the fleeter measures of "The Shadow Song," in the loveliness of her half-voice in the gentler measures of Rossini's music, in the glow of improvisation with which she suffused Rimsky-Korsakoff's song of the rose and the nightingale when at beginning and end it seems to wander in sun-kissed radiance, desultory; in her artful simplicity with Mendelssohn's "On Wings of Song"; in little touches here and there on the patry surface of her other ditties. The years enrich Miss Hempel's voice, refine her artistry.—Boston Transcript.

The Witherspoons Win

Florence Hinkle and Herbert Witherspoon gave a joint recital as the first of the series of the University concerts in Wheeling, W. Va. Their program was an artistic achievement, embracing the classical and operatic schools and the old and modern ballad:

Witherspoon has for many years been one of our best singers, and when we come to speak of Florence Hinkle all the things that go to make a singer seem to be in her possession. Never have we heard a voice with a more pure limpid quality. The intonation is perfect, also the enunciation. She has a wonderful legato that makes it a joy to hear her severe classical school. She sings with great taste and refinement. The handling of the French tongue in "Apaisement" and "Les Trois Princesses" was as skillful as her English. They were beautiful songs, artistically sung.—Wheeling News.

Mrs. Hinkle-Witherspoon gave a delightful song recital in Meriden, Conn., on Wednesday evening, March 6, presenting a nicely balanced and interesting program:

Mme. Witherspoon possesses a soprano voice in the truest sense of the word. It is not tinged with mezzo or contralto but is a pure and unaffected soprano of remarkable evenness in all registers. Her technic is well nigh perfect. A wonderful breath control permits the artist to sustain her notes with unerring evenness of tone. Her legato is beautifully smooth and her voice always answers the demand of her brain.

Mme. Witherspoon's enunciation is beyond reproach and as a disciple of the possibilities of singing English she ought to make many converts. Ordinary words become musical as enunciated by this artist, whose diction was a delight.

The audience insisted that Mme. Witherspoon return after her last group and she sang "The Battle Hymn of the Republic" as an encore. The singer will do well to retain this number on her program for as interpreted by her it becomes a classic of much beauty and impressiveness, thrilling and inspiring.—The Meriden Record.

Nevada van der Veer Sings in Toronto

At her first concert appearance in Toronto, with the Toronto Male Chorus, Nevada van der Veer accomplished the difficult feat of substituting for another artist

and scoring a great personal success. Appended are some of the opinions of the press:

The contralto was Mme. van der Veer, one of New York's best, who possesses a rich voice and sings with taste and finish. She appeared in a group of which the most beautifully interpreted was "Waiting," by Cyril Scott. She also gave the aria from "Samson and Delilah" with warmth and tenderness.—Toronto Daily World.

The other soloist of the evening was Mme. van der Veer, whose voice is a contralto. Her method of singing is smooth, and the quality of her tone full and mellow. She gave as her aria, "My Heart at Thy Sweet Voice" from "Samson and Delilah," and also offered a group of short songs.—Toronto Mail and Empire.

Mme. van der Veer, who has a sympathetic, rich-toned voice, made her chief success in the aria from Saint-Saëns' "Samson and Delilah," which she sang with warmth of expression and conspicuous finish of style.—Toronto Globe.

Mme. van der Veer was thoroughly at home in the saddle of the old stalking horse, "My Heart at Thy Sweet Voice" from "Samson and Delilah."—Toronto Daily News.

Mme. van der Veer displayed finished expression of high class. She sings with unobserved care, attaining with ease to the required fervor of her selections. Her tone is flawless in the lowest notes, which are the contralto's danger.—Toronto Daily Star.

Maud Powell "Masterly and Womanly"

Maud Powell is a general favorite out on the Pacific Slope. On three recent occasions long reviews chronicled remarkable receptions in Oregon and Washington. Excerpts from these reviews follow:

MAUD POWELL PLAYS WAY INTO HEARTS OF THOUSAND VANCOUVER MEN
VIOLINIST'S DESCRIPTIVE NUMBERS FOLLOWED BY HURRICANES OF APPLAUSE—OLD FAVORITES MAKE MEN'S EYES MOIST

Overhead are rough rafters, and roundabout are bare, unpainted walls. There is a great print of Sir Galahad, dreaming by his white horse, a framed edition of the Ten Commandments, in inch-high letters, and the American flag. Then rows and rows of pine benches packed close with uniformed officers and men.

It is the first Y. M. C. A. but at Vancouver Barracks, where Maud Powell, her violin cuddled tenderly beneath her chin, played away the gray afternoon of yesterday, her auditors 1,000 men of the Engineers.

What should a violin say to a soldier, the first violin of the time, to the lad who will carry its message with him to a stage where drum fire is orchestral and the rattle of machine guns the interlude? Infallibly Maud Powell knew. She swept the strings, and smiled.

"Here is a little piece," she said.

And the violin sang to them of trees—which Maud Powell loves and understands—and of bright water under the sun, of wide spaces, and winds, and hills, and hills old as time. Not in the one selection, but in the many, the bow that soothed and roused the violin, brought forth in a composite ideal the picture of common, lovable things.

"And this," she laughed, "is called 'By the Brook.'"

Up sprang a jolly little breeze, to ruffle the pools where the trout lie deep, and the water laughed over the ripples. And spring was at the May, where the new grass brodered the stream, and there was a pleasant sound of leaves just old enough to whisper. It was a dandy day.

They knew the brook, each stone and foam fleck, and they knew the path where happiness ran beside it. Somewhere a dim, forgotten lane came to the call of the violin. "Where the brooks of morning run?" That was it. And because each had known his brook, the hundreds set that hut reverberant with applause.

There was a march, which Mme. Powell said was from the "Ruins of Athens," whatever that might be, and which she told them was not nearly so solemn as its name implied. So she set the bow to the strings, to show them, and a block or two away there moved a merry pageant.

No paean of battle this, but a frolic that twinkled and danced its way along, as though the day were made for throwing flowers in celebration of the joy of life. The tilt of it set the fingers drumming on the pine, and lifted the head yet higher, and brought smiles with its spell—till it died in distance. And there is a trick of the first violin—it is as though one watched the music vanish, waving goodbye.

A soldier must sit bolt upright, as befits his uniform, and he may not stamp or shout his approval to the first violin—as he would when a fistic knockout kindles the joy in clean victory. But there is nothing in the code to keep his eyes from brightening, or his hands from applauding. So they sent to Maud Powell a thousand smiles and a thunder of applause.

And that was how Maud Powell played to the soldiers at Vancouver Barracks yesterday—as she has played to them in a dozen camps and cantonments since the word went out to arm.

"I think it's jolly to be able to play for them," is the way the violin dismisses her gift. "There is something about them, those clean cut American boys in their uniforms, that makes one feel it a little thing to be of service to them."—The Morning Oregonian, Portland, February 23, 1918.

MAUD POWELL AGAIN PLEASES SEATTLE AUDIENCE
DEMONSTRATES ANEW HER RIGHT TO TITLE OF FOREMOST WOMAN VIOLINIST OF WORLD

Maud Powell once more demonstrated to a Seattle audience last evening her right to the title of the foremost woman violinist in the world.

Her playing possessed the same prodigious technic as that which delighted Seattle three years ago, and yet it carried an added richness, a deeper tone value, a sweetness which will make it linger in the hearts of the people who filled the Metropolitan Theatre to capacity. She appeared with the Seattle Philharmonic Orchestra.

Maud Powell is at once masterly and womanly. Her interpretation shows a wealth of feeling and she brings a tone color from her instrument which is a delight to all who hear her. Her digital dexterity is marvelous and sure, and bow, violin and all seem but a part of the woman herself.

Her third concerto by Saint-Saëns was, naturally, the big number on the program. In this she revealed her splendid mastery of the music as it has seldom been heard in this city. She was in absolute command of the movement through the entire epic, and she demonstrated to the satisfaction of all the heights of brilliance to which her art has carried her.

The Seattle Philharmonic Orchestra, under the leadership of John Spargur, appeared to unusual advantage in this number, at the same time winning additional comment for the artist and for itself.—The Seattle (Wash.) Daily Times, March 1, 1918.

MAUD POWELL'S ART CAPTIVATES AUDIENCE
WOMAN VIOLINIST DISPLAYS POWER AND BEAUTY OF TECHNIC

Maud Powell's recital at the Heilig last evening was almost in the nature of a great family reunion, so much has she endeared herself to Portland music lovers. Each year that brings the artist back to the city shows an added power and beauty in her work.

Her program last evening was well chosen, displaying both her mastery of the technic of the violin, and the soothing, singing qualities of the simple, lilting melodies so beloved by all. Her playing of the big Sibelius concerto in D minor was gratifying, but it was the Martini-Powell "Love's Delight" that brought the audience to its feet in a wild burst of applause. The Saint-Saëns sonata in D minor she played with a master touch, while the brilliant Vieuxtemps Polonaise, with which she ended her program, brought forth such enthusiastic applause that she had to respond with encore after encore before the audience would leave.—The Evening Telegram, Portland, Ore., February 21, 1918.

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MINNEAPOLIS ENJOYS MORE EXCELLENT SYMPHONY PROGRAMS

Young People's Concert Impressive — Saramé Raynolds, Thibaud, Bauer and Gabrilowitsch Appear with Orchestra—Musicians' Banquet—Jewish Music Given—Amy Neill Plays Excellently—Concerts at Art Institute

Minneapolis, Minn., March 16, 1918.

MacDowell was the composer chosen by Emil Oberhofer for the third Young People's Concert on March 1 at the Auditorium. The children sat with bated breath while Mr. Oberhofer drew a picture of the sincerity and truthfulness of this foremost of American composers. The orchestra pictures were no less appreciated when the "Woodland Themes" were lovingly played by Mr. Oberhofer's men. Two numbers of the Indian suite and other works were given to this large gathering of American children, who will carry all their lives the vivid impressions gained at this, one of the most important concerts, from an educational standpoint, ever given here.

Saramé Raynolds Soloist with Symphony Orchestra

The first Sunday concert since its return from a successful midwinter tour, was given here by the Minneapolis Symphony Orchestra, March 14. Saramé Raynolds was the soloist. She was in excellent voice and sang, with great success. Ponchielli's aria "Suicidio," from "La Gioconda" and the Gluck aria, "Divinites du Styx" from "Alceste." The orchestra was in fine form. Nicolaï's "Merry Wives of Windsor," and Bruch's "Kol Nidrei" (arranged for orchestra), were two delightful numbers. The Tchaikowsky E minor symphony (No. 5) was also played in admirable fashion. Sousa's "Stars and Stripes" capped the climax of an interesting program.

Annual Banquet of Musicians

Each year marks the event of the banquet of the musicians, this year held at the Radisson Hotel, on February 28. There was one number of fancy dancing. The sketch "Cupid's Night Out," by Stanley Avery and F. W. Kammann, and "Poor Old Jim," another farce, afforded a wealth of fun. A five man minstrel show gave ample chance for pointed jokes on all the local musicians. This laughter period was followed by a masked ball and so the wee hours fled and every one had a fine time and became a little better acquainted with the other musicians in town, who meet rather seldom except on these occasions.

Jewish Music Given

A program of Jewish music was given at the First Baptist Church for the regular fortnightly meeting of the Thursday Musical. Rabbi Deinard gave instructive talks on each selection and the afternoon proved to be one of great instruction as well as pleasure. The quartets were sung by Grace Chadbourne, Miss Gertsen, Thomas MacCrack and Francis Rosenthal.

Thibaud with Orchestra

Another visit from Jacques Thibaud still further established him in the high esteem in which he is held by music lovers and critics here. His tone is sweet and all pervading; his personality, the essence of refinement. His entire performance was one long to be remembered. The Lalo concerto gave him ample opportunity to display his beauty of tone and the finish of his interpretations.

An all French program made a fine background for his solo appearance.

Debussy's "Marche Ecossaise" opened the evening's enjoyment with its peculiar colors in startling contrast to the Rabaud second symphony in E minor. The baton of Emil Oberhofer seems fairly inspired in the reading of these ultra modern works and the orchestra is doing the kind of playing that puts it at the head of the list of the newer symphony orchestras of this country. Fine tonal effects and weird orchestral combinations formed a great part of the Dukas scherzo "L'Apprenti Sorcier" and closed a program of merit that was played with great finish.

Bauer and Gabrilowitsch with Orchestra

One of the most important concerts of this season was the one of February 22, when Harold Bauer and Ossip Gabrilowitsch played two piano numbers with the Minneapolis Symphony Orchestra at the Auditorium. These two masters played with careful regard to the composition in the Mozart concerto for two pianos and orchestra in E flat major (Koechel, 365) and later in the Saint-Saëns arrangement of Beethoven, op. 35. No one could come away from that concert and feel that he had heard Bauer or Gabrilowitsch—it was Mozart and Beethoven, so effectively did they submerge their personalities into the works they were playing.

The orchestra, under Emil Oberhofer, played the Haydn G major "Surprise" symphony and the Beethoven No. 5 in C minor, op. 67, which were most enthusiastically received.

Amy Neill a Promising Artist

March 3, the Minneapolis Symphony Orchestra gave a wonderful program, with Amy Emerson Neill, violinist, soloist. Tchaikowsky's D major concerto, that tremendously exacting work, was her choice, and she played with great care and artistic distinction. She has personality and much talent.

The orchestral offerings of this concert were Herbert's "March of the Toys," Massenet's overture to "Phedre," Saint-Saëns' suite "Algérienne," Rachmaninoff's prelude in C sharp minor and the finale of "Rheingold" by Wagner (entrance of the gods into Walhalla).

Concerts at Art Institute

A series of concerts of great merit has been given by all the amateur organizations of the city at the Art Institute on Sunday afternoons to thousands of auditors. These free concerts were the outcome of the

fertile mind of Mr. Houston, business manager of the institute, who realized how firmly music has come into its own in this city and so, knowing the drawing power of music, he used it to get the people to come in thousands, and thus to introduce them gradually to the beauties of the fine paintings that the institute has to offer.

On recent Sundays the Orchestral Art Society (William MacPhail, director), the Amateur Symphony (Mr. Seidel, director), singing societies and others have appeared. February 24 the attraction was the combined First Baptist-Y. W. C. A. Orchestra under the direction of Ruth Anderson, who gave a program of sacred, secular and patriotic numbers. A saxophone duet played by Mr. and Mrs. E. E. Stauter—the loved old tune "Silver Threads Among the Gold"—brought forth much deserved applause, while the violin solos, with orchestral accompaniment, by Mabel Cutler and Grace Workman, were thoroughly appreciated. The only professional on the program was Wilma Anderson-Gilman, pianist, twice soloist with the Minneapolis Symphony Orchestra, who played with great abandon and musical mastery two groups of piano solos, the first by MacDowell, the other by Delibes, Schubert R. A.

Lotta Madden's Engagements

Following her successful Aeolian Hall (New York) recital last week, Lotta Madden was engaged to appear at Bedford, N. Y., March 22; as soloist for the New York Arion Society, March 24, and at Bloomfield, N. J., April 1. Following her recital at Aeolian Hall, she received the following tribute from Carl Hahn, the well known conductor, composer and cellist:

My dear Miss MADDEN—I cannot tell you how much I enjoyed your recital yesterday at Aeolian Hall. Your singing was beautiful, and I extend my hearty congratulations to you. You have everything an artist may wish for—the beautiful fine quality of your voice, your perfect enunciation and diction in German, French and English, your good taste and judgment in the selection of your numbers, the artistic delivery of the various groups, the warmth and expression, and a surprising dramatic power. In fact, your success is an assured fact.

Your recital was a treat and I felt that I had to express my deep appreciation of your splendid artistry to you personally.

Very truly yours,
(Signed) CARL HAHN

Miss Madden owes her artistic development to the distinguished New York vocal teacher, Sergei Klibansky.

A Sandby Anecdote

An amusing story concerning Herman Sandby, the Danish cellist, who gave a recital in Aeolian Hall, New York, on Tuesday evening, March 19, is told in the Kansas City Independent. "It was a nice, big, appreciative audience which sat through the symphony concert last Tuesday afternoon and at the last lost its restraint and went wild over Herman Sandby, the cellist, who gave us such an exhibition of virtuosity as was never heard here before on that instrument," runs the item. "Women applauded and applauded, one of them, sitting near me, being particularly joyed, and when the picturesque young artist came out to respond to an insistent encore, she breathed soulfully, 'Oh, boy!' which sounded very funny."

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FREMSTAD WITH STOKOWSKI FORCES IN PHILADELPHIA

Lazaro Makes Philadelphia Debut in "Rigoletto"—
Hunter Welsh Completes Series—New
Home of Musical Art

Philadelphia, Pa., March 17, 1918.

Last week's pair of Philadelphia Orchestra concerts at the Academy brought forth an interesting program, which opened with the Brahms symphony in C minor. The bounding and buoyant, likewise the artistic vigor and exquisite shading embodied in the introduction, was beautifully done; the more spirited movements occurring in the latter part of the first allegro proved as beautiful, both in intonation and interpretation, as the other section of this division. The andante was played with decided simplicity and spiritual appeal; moreover, the wonderful purity of tone displayed by Thaddeus Rich contributed a part that expounded effectiveness and art. The third movement of the symphony, with its three note theme, was charmingly interpreted, and, like the fourth, possessed an eloquent emotional idea sketched out by perfect ensemble and fine rhythmic pulsation.

Olive Fremstad sang the aria "Infelice," by Mendelssohn, with all the wealth of tonal purity and wonderful dramatic effect always associated with her work. She was very warmly received both in this number and in the "Wanderer's Night Song," by Liszt, and "The Three Gypsies," by the same master. This great artist was recalled many times. The orchestra afforded a remarkably interesting background.

The overture to "Rienzi," by Wagner, brought the concert to a brilliant close.

Lazaro Makes Local Debut in "Rigoletto"

The local debut of Hipolito Lazaro took place at the Philadelphia Opera House on Tuesday evening last under the most inspiring circumstances. The audience, which crowded all available space in the huge structure, was in a particularly receptive frame of mind and warmed to the endeavors of the new tenor with flattering and deserved expediency. While the ducal role of this oft sung but still popular Verdi production is by no means generous in as far as the tenor is concerned, yet Lazaro made the most of the opportunity afforded and his success was well earned. His voice has many excellent characteristics, among which may be mentioned clarity, vigor and the freshness of youth; furthermore, he is possessed of a pleasing personality and is free from affectation.

The charming Maria Barrientos appeared in the part of Gilda, which she sang with warmth, understanding and rare skill. Her work in the anxiously awaited "Caro Nome" proved to be a superb rendering, the voice flowing out with exquisite coloring and artistic control, making an admirable impression that elicited a cordial acknowledgment from the thousands who were present.

Giuseppe de Luca, whose phenomenal operatic advancement has been a marvel of achievement, assumed the title role. His capable acting, beauty of voice and clarity

MUSICAL COURIER

of enunciation contributed immeasurably to the success of the production. José Mardones was another whose work stood out prominently. Other members of the cast were Sophie Braslau, Giulio Russi and Angelo Bada. Gennaro Papi was the efficient conductor.

Hunter Welsh Completes Series

Monday evening, March 11, witnessed the final lecture-recital by Hunter Welsh, of his well known and deeply appreciated series entitled "Masterpieces of the Piano Forte." Aside from some few Witherspoon Hall concerts the attendance on this occasion was the largest recorded so far this season for any event under the auspices of the Extension Society. For his subject on this occasion the lecturer-pianist chose Beethoven, and his dissertation was not only illuminative and interesting but partook of that peculiar rapport which made the "talk" appear as though the artist were addressing his remarks to each and for each individual in the auditorium. Welsh is to be congratulated on his fine enunciation, the orderly manner in which he elucidates the subject under consideration, and the plain as well as simple words he selects in presenting his ideas. The artist played Beethoven's sonatas, op. 10, No. 3, and op. 57, as illustrations of two periods of the master's work, after which the tremendous applause necessitated numerous encores.

Musical Art Club Migrates

On Saturday evening, March 16, the members of the Philadelphia Musical Art Club opened their new club house and they may be complimented without stint, for the elegant appointment and beauty of arrangement, which the plans of the building compass.

On the occasion in question, D. Hendrik Eberman and Sascha Jacobinoff played the sonata in E, of Strauss. The excellence of Mr. Eberman's piano work was revealed to a remarkable degree in the sonata and Mr. Jacobinoff's violin work was brilliantly executed. The large number of guests in attendance were unrestrained in their applause, and voiced their appreciation of the work accomplished by the two artists in the most flattering terms. Henri Scott sang two songs, and his masterly rendition created a furor of hand clapping that necessitated many recalls. There were no set speeches made on the occasion, and many of the members said in jestful mood that it was a good thing this portion of the program had been overlooked. Club songs written by Maurits Leefson and Camille Zeckwer were sung and greatly enjoyed. Of these songs, one of them bearing the caption of "A Title in Note and Letter," by Mr. Leefson, made a tremendous hit, and was repeated over and over again to the delight of every one present. The affair was in reality an introductory smoker to the new quarters, and proved a success in every way.

Gluck in Academy Recital

Alma Gluck on Wednesday evening, March 13, at the Academy of Music, gave an interesting recital before a crowded house. The program was selected to show the artist's versatility and the success with which she delivered the several numbers was sufficient endorsement for its formation. Salvatore de Stefano, harpist, was the assisting artist, and the accompanist on the occasion was Eleonor Scheib, who presided at the piano in a manner which showed her to be a master in this field. G. M. W.

The Society of American Singers

At a meeting of the stockholders and board of directors of the Society of American Singers, Inc., held on March 13 at the home of Herbert Witherspoon, the following officers were elected for the coming season: William Wade Hinshaw, president and business manager; David Bispham, vice-president; Herbert Witherspoon, secretary and treasurer; George Hamlin, assistant business manager. Charles Triller was elected a director, and it was decided to raise the number of directors from five to a number to be agreed upon later.

Following the successful performances of opera comique in English with American singers, given by this unique organization in the Empire and Lyceum Theatres, it was decided to continue the work by giving a season of from four to six weeks next autumn in a theatre to be announced later. It is one of the ambitions of the society to obtain funds for the rental or purchase of its own theatre. The society is run on a purely American basis, with American stockholders, American board of directors and American singers. The financial affairs of the society are in good condition, and prospects for next season look encouraging.

Among the operas planned for next season are repetitions of Mozart's "Impresario" and "Bastien and Bastienne," "The Mock Doctor," "Night Bell," "Maid Mistress," with several novelties including Rossini's "Signor Bruschino," Bach's "Phoebus and Pan," Mozart's "Seraglio" and "Così Fan Tutti," Offenbach's "Marriage by Lanterns," an opera by Dr. Anselm Goetzl, and Henry Hadley's opera "Bianca," the work that won the \$1,000 prize given by William Wade Hinshaw for the best opera written by an American composer. Among the conductors who have promised to officiate at performances of the Society of American Singers are Walter Damrosch and Artur Bodanzky.

The stockholders include Otto H. Kahn, David Bispham, George Hamlin, Geraldine Farrar, Lucy Gates, Mabel Garrison, Louise Homer, Kathleen Howard, William Wade Hinshaw, Herbert Witherspoon, Heinrich Meyn, Marie Rappold, Clarence Whithill, Reinhard Werrenrath, Julia Heinrich, Graham Reed, Francis MacLennan, Florence Easton, Marie Mattfeld, Edith Mason, Florence Macbeth, Lila Robeson, Arthur Middleton, Vera Curtis, Percy Hemus, Mr. and Mrs. Paul Althouse and many other well known persons.

Mabel Beddoe with Brooklyn Society

Mabel Beddoe, who has filled great many engagements in the East and Middle West since the first of the year, is booked for the spring concert of the Brooklyn Saengerbund on April 14. This artist is at the close of her first season under Annie Friedberg's management, and will continue to be with her for the coming year.

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MUSICAL COURIER

GOTHAM GOSSIP

Speke-Seeley Musicale—Pasvolsky Song Recital—Ziegler Institute Activities—The Tonkuenstler Society Musicale—Pelton-Jones and MacMahan Recital—American Academy Gives Clifford Play—Hoffman Sings with Lute—Hinkle, Dadmun, Jordan at Keator Recitals—Modern Music Society Unique Recital

Lisbet Hoffmann Students' Recital—Bogert Engagements and Pictures—Warford Pupil Scores Again—Grace Anderson Coaches and Accompanies—Some Sorrentino Charms—The Nichols at Danbury—Baldwin Organ Recitals—Mrs. Thomas Directs Program

A delightful musical was given by Henrietta Speke-Seeley, of the Metropolitan Opera House Studios, a fortnight ago. The special guest of the afternoon was the Princess Chinquilla, of the Cheyenne Indians, who told of many tribal ceremonies and customs, and sang a wading song as the Indians would recognize it. She was altogether charming.

The program was given by three Speke-Seeley pupils. Miss Morlang has a lovely soprano voice (she sings at Grace Lutheran Church) and sang "To Spring," by Stern, and "Spirit Flower," by Campbell-Tipton. Alice Campbell, the sympathetic contralto (of the Church of the Holy Rosary, Brooklyn), sang an aria from "Lucrezia Borgia" and "My Love Is Like a Red, Red Rose" (Hastings). Iva Belle Squires sang Indian ceremonial and occupational songs, and told legends of the various tribes. In the Indian program she has carefully worked out under Mrs. Speke-Seeley, the friendship of Princess Chinquilla has been a constant inspiration.

Two viola solos of Amy Robie were greatly enjoyed. Duets and trios by the Misses Morlang, Campbell and Squires closed an entertainment of much charm and interest.

Pasvolsky Song Recital

Clara Pasvolsky, Russian contralto, interested the New York musical world at Aeolian Hall, March 18, a large number of her compatriots also being present to greet her. She appeared in an ancient court state costume most becoming to her, consisting of a scarlet robe that touched the floor, embroidered gorgeously in a wide panel down its front. Richly jeweled head-dress with veil, enormous scarlet bows at the back, and strands of pearls about her neck completed the costume.

Miss Pasvolsky possesses a voice of brilliant quality, rather light in the lower register, but unusually full and mellow in the upper. Her program was a varied one, all in Russian. The aria from "Russian and Ludmilla" was given with dramatic effect, and an aria from "Khovanschina," a prayer for Russia for her deliverance from evil, by Moussorgsky, was most impressive. Two songs which she sang exquisitely were "Oh, If You Could, My Love," by Tchaikowsky, and "Charmed by a Rose's Radiance," by Rimsky-Korsakoff. Throughout her recital her good coaching was in evidence.

Francis Foster, an accomplished accompanist, gave most satisfactory support, and in the Glinka aria played the piano part very artistically.

Ziegler Institute Activities

The last two afternoons "Opera Talks" were given by Philipp Gordon, the first of which had for its subject Richard Wagner, vocally illustrated by Elisabeth Coven, mezzo, and Stella Seligman, contralto.

The last lecture, beginning with the general subject of opera from its earliest stages to the present day, comprised the Russian composers, with illustrations from Tchaikowsky, Rimsky-Korsakoff, and a very effective final number, a terzet, for women's voices, from "Boris Godunoff."

From now on the lectures will be given in the evening, with some elaborate illustrations. Next on the schedule will be "Faust." Friends may apply for invitations.

On March 13, a very beautiful program, followed by a reception, was given in the Ziegler studios, to a large and enthusiastic audience.

The Ziegler quartet was in good form, singing several opera and song numbers, which had the immediate effect of several professional engagements for the quartet. The singers of the evening were Elfrida Hansen, soprano; Florence Belmano, contralto; Arthur Greenleaf, tenor, and Arthur Henderson Jones, baritone. The second part of the program was rendered with great finish and precision by Edith Morgan Savage. There were pianologues by Elisabeth Koven, and songs by Carpenter.

Elisabeth Breneiser gave a dramatic number; Dennis Murray, the Russian tenor, two delightful songs; Bliss Harris, a song and a dramatic number. The "Aida" duet was sung by Mrs. S. Hansen and Miss Belmano. An incidental number was offered by Mr. McCoy, a guest, and last, but not by any means least, the young tenor H. E. Bowes sang with fine poise "O Little Mother of Mine," "Passing By" and "By and By," Burleigh.

The Tonkuenstler Society Musicale

The Tonkuenstler Society, Richard Arnold, president, gave an interesting program by living composers at the Waldorf-Astoria, March 19. The outstanding feature of this affair was the co-operation of Edwin Grasse as violinist in his own works. Two songs without words and a scherzo brought him so much applause that, as encore,

he played his own "Wellenspiel." Later on, his trio for piano, violin and cello, with Ernst Stoffregen, cello, and George Falkenstein, piano, concluded the program. This effective manuscript work has been reviewed at length in the MUSICAL COURIER. Hattie Sonthall, soprano, sang songs by the Americans, Kramer, Saar and Rogers. A sonata for violin and piano by Sjögren opened the program, and was played by Julie Ferlen-Michaelis, violin, and Florence Cross-Boughton, piano, very well indeed. The next musicale takes place at Memorial Hall, Brooklyn, April 9.

Pelton-Jones and MacMahan Recital

Florence Pelton-Jones gave a harpsichord recital at the Princess Theatre, March 21, wearing her effective colonial costume, assisted by Louise MacMahan, soprano. A trustworthy observer spoke in special praise of her playing of pieces by Scarlatti, Byrd, Bandureau, and Grainger's "Shepherds Hey." She played Handel's largo as an encore to show the singing tone of her Dolmetsch harpsichord. Miss MacMahan pleased especially with Arne's "Under the Greenwood Tree," and in a French chanson, "Viens Amore." A fair sized audience attended and Miss Jones was greeted by many old friends. Some of the patronesses for this recital were: Mmes. Otto H. Kahn, George Jay Gould, James Speyer, Charles Dana Gibson, Frederic B. Pratt, Lauterbach, Reginald de Koven, S. R. Guggenheim, John H. Hammond, Bartlett Arkell, Sidney Z. Mitchell, Charles H. Ditson, Edwin Henry Merkeley, la Grave Harrison, Clermont L. Best, Alcinous B. Jamison, Rawson L. Wood, William Rogers Chapman and Egerton Winthrop, Jr.

American Academy Gives Clifford Play

The seventh performance of the thirty-fourth year of the American Academy of Dramatic Arts, Lyceum Theatre on March 15, brought the first performance in this country of "The Likeness of the Night," by Mrs. W. K. Clifford. This play, with its unsatisfactory ending, filled with intrigue and ending in gloom, gave an opportunity to the following for some excellent acting: Barbara Hamilton, Helen Crane, Helen Wallach, Herbert Barnes and Robert Craig. Besides these, Miriam Sears, the star of "The Groove" at the March 7 performance, made good as Eliza.

Miss Eames, said to be related to the prima donna of that name, was prominent in the March 22 performance.

Hoffman Sings with Lute

Frederick Hoffman, who sings songs in various languages and accompanies himself on the lute or the piano, is making himself known. Not long ago Sigmund Spaeth, critic of the New York Evening Mail, said of him:

Last evening Mr. Hoffman was at his best in old German and French folksongs, to which he played his own accompaniments on what mellow and fuller tone, due to the pear-shaped body. In its stringing and fingering it also suggested the Spanish instrument.

Hinkle, Dadmun, Jordan at Keator Recitals

Florence Hinkle (Mrs. Herbert Witherspoon), Mary Jordan, Royal Dadmun, Hans Kronold, May Price-Boon and others were associated in the second recital, March 18, given in the series under the direction of Mrs. Bruce S. Keator, organist of St. Andrew's M. E. Church. Very large audiences have attended these affairs, which reflect much credit on Mrs. Keator and her executive ability.

Modern Music Society Unique Recital

Benjamin Lambord, deceased, the founder of the Modern Music Society of New York, would have been pleased with the unique program of March 19, presented at 810 Carnegie Hall. The noticeable thing at this program was the absence of the violin, a viola appearing in solos, duets and trios, played by Rebecca Clarke. May Mukle, cellist, whose beautiful tone and taking personality always win her success, played with piano and viola in A minor by Brahms. A Chinese folk tune and Percy Grainger's "My Robin Is to the Greenwood Gone" were some of the interesting items of this program. Katherine R. Heyman, pianist, was to have played, but was prevented from so doing by the absence of the right piano.

Lisbet Hoffmann Students' Recital

Lisbet Hoffmann, the pianist and instructor at the Walker School, Simsbury, Conn., gave a students' musicale March 23, at 810 Carnegie Hall. Eight piano solos and two trios made up an interesting program, performed by the following young artists: Werra Koehler, Charles Seesselberg, Beatrice Kirby, Josephine Hoffmann, Irene Smyth, Mary Mascher, Henriette Davis, Ida Seesselberg, Eleanor Landon, Ethel Andrews and Erimmia Blumer. Miss Hoffmann's class in the metropolis is important and is growing fast, for she is a teacher who gets results.

Bogert Engagements and Pictures

Walter L. Bogert, who sings well, and sometimes accompanies himself at the piano, sang four groups of songs at the Barnard Club March 14. He was elected president of this club on March 17. He was soloist also at Cooper Union for the People's Institute, singing songs by Branscombe and Mrs. Beach, as well as a group of Irish folksongs. He was recently elected a member of the board of directors of the New York Oratorio Society, which goes to show Mr. Bogert's activities in still another direction. His agent has arranged for the sale and use in the annex of the Hotel McAlpin of two hundred enlargements of kodak views taken by him during the last few summers. The architects, Warren and Wetmore, wish to use his pictures as a part of their scheme of decoration.

Warford Pupil Scores Again

Tilla Gemunder, soprano, is one of the busiest of Claude Warford's students and is meeting with success at each appearance. March 5 she was associated with Beryl Rubinstein, pianist, and Elias Breeskin, violinist, in a concert at Elmwood Hall, Buffalo, N. Y., where she scored a success with her beautiful voice and excellent interpretations. March 14 Miss Gemunder and her associates (Claire Spencer, contralto; Ernest Davis, tenor, and Robert Emmett Woods, baritone) gave the second act of

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Flotow's "Martha" at the Astor Gallery, under the auspices of the Euterpe Club. After "The Last Rose of Summer," Miss Gemunder was recalled three times and was forced to repeat the last verse of the song. She has been engaged as soloist of the New Haven String Orchestra, April 19, for its annual concert in new Yale Music School Hall.

Grace Anderson Coaches and Accompanies

Grace Anderson, the coach and accompanist, is extremely busy coaching singers and others, and playing accompaniments at recitals and concerts. March 16, at the studio of Mr. Keck, sculptor, she repeated a program given in the Whitney-Richards Galleries, New York, March 12. Others who appeared on these programs were Louisette Roche, soprano, and James Harrod, tenor.

Some Sorrentino Charms

Umberto Sorrentino has issued a 12-page folder containing personal matter relating to himself and the pleasure he has given many people in various parts of the world with his unique singing. Florence, Italy; Nice, France; Mexico City, New York, Boston and other papers all unite in his praise. Albert Mildenberg, so well known in New York, now in Raleigh, N. C.; Wilson G. Smith and James H. Rogers, both of Cleveland, and other writers all praise his singing and personality with such sentences as "Young, handsome, magnetic, favorable from the first," "Stage presence electric, full of dash and go," "Charmed his audience with his freedom from restraint," "Wins many encores."

The Nichols at Danbury

Mr. and Mrs. John W. Nichols, tenor and pianist, gave a program of vocal and piano music for the Afternoon Musical Society of Danbury, Conn., March 14. Their program contained music from fifteen different nations, China, Algeria and India all being represented.

Baldwin Organ Recitals

Recent recitals by Samuel A. Baldwin at City College had on their programs works by the American composers, Ernst H. Sheppard, Arthur Foote, Clarence Dickinson, H. T. Burleigh, Eugene Thayer and Hugo Goodwin.

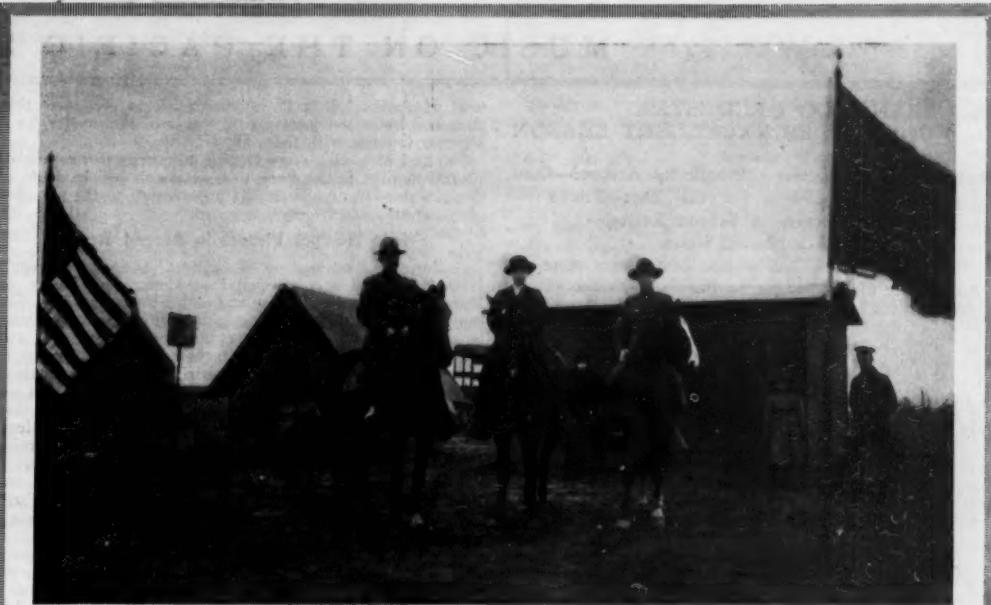
Mrs. Thomas Directs Program

Mrs. E. E. Thomas, vocal teacher and coach, had charge of a musical at the Hotel Newton, March 13. Her artists were all warmly applauded.

Mme. Alda and Lucile Orrell

to Appear at West End Church

Frances Alda, soprano of the Metropolitan Opera Company, and Lucile Orrell, cellist, will be the soloists for the annual church service of the New York Mozart Society, Mrs. Noble McConnell, president, at the West End Presbyterian Church, 105th street and Amsterdam avenue, New York City, Sunday evening, April 7.



CARRIE LOUISE DUNNING,

Founder of the Dunning System of Improved Music Study for Beginners, ready for a ride about Camp Wadsworth, Spartanburg, S. C., Christmas Day, 1917. With her are (left) Col. Arthur Kemp, 74th Regiment, Buffalo, N. Y., and her son, Capt. Carroll W. Dunning, who is connected with the Quartermaster's main office, Washington, D. C.

The Dunning Twins in Service

On March 9, Carrie Louise Dunning, founder of the Dunning System of Improved Music Study for Beginners, left Kansas City, Mo., for Los Angeles, Cal., having just concluded a most successful class in the former city. The interests of the boys at the front are very dear to Mrs.

Dunning's heart, for both her own sons, the famous Dunning twins, are in the service. She spent last Christmas at Camp Wadsworth, Spartanburg, S. C., with Captain Carroll Dunning, who is connected with the Quartermaster's office. Captain Dunning's twin brother, Lieutenant Earle B. Dunning, has been in France for some time.

Gretchen Morris a Newark Favorite

Gretchen Morris, the young dramatic soprano, is continuing her success, making new friends wherever she sings, and constantly adding to her long list of engagements. On Thursday evening, April 4, she will appear as soloist with the Newark (N. J.) Orpheus Club, under the direction of Dr. Arthur Mees. She will sing an operatic aria and two groups of songs, one in French, the other in English. Miss Morris will be heard later in Newark as a

soloist at the Newark Festival; C. Mortimer Wiske, director.

The Englewood Press, in reviewing the concert of the Englewood Musical Art Society, where Miss Morris appeared as soloist, declared that: "Miss Morris, soprano, whose charming personality was added to a rich flexible and sympathetic voice, took her audience by storm. Her wide range and adaptability were well tried by her extremely modern and up-to-the-minute songs."

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W. J. Henderson, in the New York Sun:

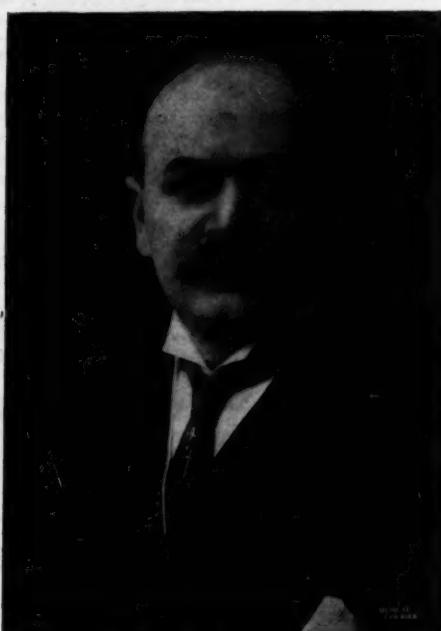
The orchestra stands on its own feet, so to say, and yesterday afternoon its stability was beyond question. The body of tone was large and there was always a hint of reserve power. Energy and enthusiasm sounded in the proclamation of every instrumental choir. The strings exhibited breadth and vigor, while the brass choir was signalized by smoothness, fullness of tone, and the woodwind went far toward meeting the requirements of an exacting program. MR. VOLPE'S SUCCESS IN TRANSFORMING RAW MUSICAL MATERIAL INTO A WORKING ORCHESTRA MUST INDUBITABLY BE RECOGNIZED.

Reginald de Koven, in the New York World:

Their playing was marked by a buoyancy and forceful enthusiasm, by a balance and flexibility of tone and smooth compact sonority, and by an excellence of finish in phrasing and nuance which older organizations might envy, and which, I must confess, surprised me. But I gladly express my appreciation of the artistic work of both Mr. Volpe and his orchestra.

Binghamton Press:

With the confidence and precision of mastery born from deep musical insight into the works presented, Arnold Volpe conducted his wonderful orchestra through a varied, but wisely chosen program to a complete artistic triumph at the State Armory last night, under the auspices of the Musical Art Society. He sent the audience away convinced from the interpretation of the many styles of orchestral music offered, that NONE BETTER THAN VOLPE'S ORGANIZATION EVER VISITED THE CITY.



One of the impressive events of the past week was the VOLPE SYMPHONY ORCHESTRA, in which the remarkably gifted conductor of the organization led three big symphony works from memory, and discarded the use of the score also in the orchestral accompaniment to the Tschaikowsky B flat minor concerto—even in the tutti of the piece.

The significance of VOLPE, however, does not lie alone in the fact that he has a phenomenal memory—although that places him in a class with Toscanini, of New York leaders—but must be accredited to the exhaustive musical knowledge he displays of all the symphony schools, and the completely satisfying readings he gives from every artistic and intellectual standpoint. His interpretation of the Franck masterpiece was an object lesson to the conductors we hear in New York, for it must never be forgotten that Volpe finds his own players, and with comparatively few rehearsals welds them into a symphony organism of the kind with which he won the admiration of the discerning music lovers. There is no use for the other orchestral conductors in New York to vie with Volpe, Toscanini excepted, for as long as such demonstration can be made by him of his knowledge of the symphony literature as he gives by directing from memory in the manner already mentioned, the competing efforts of his local rivals are bound to look like mere amateurish attempts.

It catches one's breath to think what Volpe could accomplish at the head of an orchestra like the Boston Symphony Orchestra, the New York Symphony, or the Philharmonic Society of New York, with money enough to engage the best players obtainable. —Editorial in *Musical Courier*.

Address communications to DANIEL MAYER, Times Building, New York City

MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO ORCHESTRA CONCLUDES EXCELLENT SEASON

Continuation of Orchestra Practically Assured—Conductor Hertz Leaves for the East—Frieda Hempel Scores in Second Recital—Other Musical News

San Francisco, Cal., March 18, 1918.

An evening of light music by the San Francisco Symphony Orchestra was given on March 12 at the Palace Hotel, for members and their guests. It was a brilliant affair, both socially and musically. Among the notable works given were "Le Deluge," Saint-Saëns, and Gounod's "Ave Maria," both with violin obligato exquisitely played by Louis Persinger, and the Beethoven trio for two oboes and English horn.

The orchestra was again heard on Friday and Sunday afternoons, the programs on these occasions including Brahms' third symphony, Caucasian sketches by Ippolitoff-Ivanoff, Berlioz's "Damnation of Faust" (selections) and Rimsky-Korsakoff's "Capriccio Espagnol."

All of this was excellently played, but particular mention must be made of the symphony, for Hertz seems to be notably fine in his interpretation of Brahms. He brings out, as do few conductors, the rugged, robust character of the music. The bigness, solidity and sonority that Brahms probably intended are all there to their fullest degree. And somehow, as thus played, one does not lack that absence of brilliant color in the orchestration which the critics of Brahms consider his greatest weakness.

Hertz was accorded an enthusiastic ovation after this symphony upon both occasions of its performance, and also at the close of both of these symphony concerts and at the close of the members' concert at the Palace Hotel. There were many flowers and a large lyre of green plants (which looked very much like an Irish harp, which would be entirely suitable, the day being St. Patrick's).

After the Sunday concert William Sproule, president of the Symphony Association, went behind the scenes and said a few words to the members of the orchestra, thanking them for their good work and stating that a continuation of the orchestra next season was practically assured.

It is scarcely possible to say anything in this place that has not already been said in praise and appreciation of the splendid accomplishment of Alfred Hertz since he was made conductor of the San Francisco Orchestra. It can only be repeated that he has made the orchestra; that he has transformed it from an orchestra of very moderate worth into an orchestra which compares with any in America. He has done this in the face of many difficulties by the power of his splendid musicianship, his irresistible will power, and his exalted idealism, which knows no compromise and recognizes nothing but the best in art. The

men of the orchestra have been quick to recognize this, and, in spite of the fact that he is a hard taskmaster, he is a prime favorite with them all.

Mr. and Mrs. Hertz are leaving tomorrow for a stay of several months in the East, part of which will be spent in the examination of new scores preparatory to the planning of programs for the coming season.

Frieda Hempel Pleases in Second Recital

Under the management of Selby Oppenheimer, Frieda Hempel gave a second recital at Columbia Theatre on March 17, before a very large and enthusiastic audience. She sang a varied program well calculated to show her powers both as an interpreter of song and of pyrotechnics, and although, as might be expected, the public liked the pyrotechnics best, the professional musicians present (and there were many) were unanimous in their praise of this soprano's singing of real music, and it was generally voted that her work in this class was actually better, or at least more enjoyable, than the vocal display we call pyrotechnics.

Personally, I think it a pity to advertise Miss Hempel as a coloratura soprano. She is so much more than that, her enunciation and phrasing are so clear cut and musicianly that she must be recognized as one of the leading vocal artists of the day.

She was most ably assisted by Paul Eisler, who proved himself to be not alone a splendid accompanist but an admirable soloist, and by Elias M. Hecht, flutist, who gave a very brilliant rendition of the obligato to the "Shadow Song" from "Dinorah."

Artists Give Interesting Red Cross Concert

Elias Hecht was again heard as assisting artist at a concert given in aid of the Red Cross by Serena Swabacker, of New York, at the St. Francis Hotel on March 12. Mrs. Swabacker presented an interesting program in an interesting manner, particularly attractive from a musical standpoint being her fourth group, which included the chanson Norwegienne of Felix Fourdrain and "Tes Yeux," by René Rabey. Mr. Hecht played the obligato of David's "Charmant Oiseau," the unusually full and sonorous quality of his tone blending well with that of the voice.

Horace Britt, cellist, played several obligatos, and was also heard in a number of solos, particularly notable among which was Popper's serenade, which was rendered in a masterly manner.

There was much applause and a gorgeous floral tribute—though it would seem in these trying times that the money spent for flowers might better also have been donated to the Red Cross.

San Francisco Notes

Forty-seven concerts were given by the San Francisco Symphony Orchestra this season.

A concert was given at the St. Francis Hotel on March

14 by Easton Kent, tenor; Douglas Soule, pianist, and Benjamin S. Moore, accompanist. A varied program was rendered.

The first musical program at Camp Fremont, which has recently opened Y. M. C. A. rooms, was given March 13 by Mme. Armand Cailleau, formerly of the Opéra Comique, Paris. Mme. Cailleau gave a program of French and English songs.

The Music Teachers' Association will give a concert on April 13, the program to consist of numbers by local composers. This affair, which is being looked forward to with much interest, is being arranged by the association's able and energetic president, George Kruger.

Manager Healy announces a visit to the Coast of the famous Paulist Choristers, of Chicago, under the direction of the Rev. Father William J. Finn.

Galli-Curci tickets have been placed on sale by Manager Healy, although she does not arrive on the scene of action until May.

At the last meeting of the Mansfeldt Club, directed by Hugo Mansfeldt, the following players were heard: Marjorie E. Young, Esther Hjelte, Mrs. Cedric Wright, Lorraine Ewing, Mrs. Walter D. Brown and Stella Howell. F. P.

LOS ANGELES, CAL.

The concluding of a series of sonata evenings planned by May MacDonald Hope, and given with the assistance of Joseph Rosenfeld, violinist, and Henri de la Platé, operatic basso, took place Friday evening, March 15, at Blanchard Hall. A large number of admirers of these artists attended. The program opened with the Beethoven sonata for violin and piano, op. 30, No. 2, in C minor, which was presented by Mrs. Hope and Mr. Rosenfeld in a masterly manner. There was a noticeable fluency and ease of expression in the playing of this number, a lightness and brilliancy of touch and delicate tone shading which placed its interpretation upon a very high plane of artistic endeavor.

De la Platé, ever popular with his audiences, was received with great applause, and his numbers were enjoyed immensely. This singer invests his work with a scholarly finish, which is plus all those perfections we expect, and makes his work very enjoyable. The singer's presentation of the aria, "Non pui Andrei," met with unusually fine treatment and was accorded great applause. Mr. de la Platé gave as his other numbers Pergolesi's "Bella Mia" and Tschaikowsky's "Longing."

The feature of the evening was the sonata in G minor by the resident composer, Henri Schoenfeld. Mr. Schoenfeld is one of those composers who do not have an un-

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dying regard for themselves, and if left alone he would never be known for the really fine musician and gentleman he is. However, every now and then, some good friend who appreciates the value of the Schoenfeld compositions succeeds in separating the work from the composer, and the public have a brief hearing of his music. The G minor sonata is marked "quasi fantasia," and is in all particulars distinctly American, the composer having used simple negro and Indian themes on which to build his work. The opening movement is suggestive of the Indian, and so ingeniously is the theme worked out that the interest is sustained throughout the whole movement. The romance (second movement) is very poetic, and the imaginative qualities are beautiful. The last movement incorporates the negro themes and is genuinely American; so American that all the leg muscles of every hearer respond with that twitch which the syncopated always excites. The work is withal extremely dignified and one is convinced of the writer's sincerity.

As interpreted by Mr. Rosenfeld and Mrs. Hope, this sonata will stand as one of the best efforts of the series of sonata evenings. In the playing of this work, especially in those passages where the melody is well defined, the tones of the violin were wonderfully sensitive and of a delicate beauty as delicious as it is rare. Mrs. Hope played with that vigor always found in her offerings, and with scrupulous attention to the details of her work. The many admirers of the artists applauded their efforts to the echo, and forced Mr. Schoenfeld into the open, as it were, to acknowledge their appreciation of his work.

The sonata evenings are finished. They will occupy, by their merits, a very large place in the musical history of Los Angeles.

Frieda Hempel at Trinity

Frieda Hempel, the coloratura soprano, who has for the last few years held such an important place in the leading musical circles of America, appeared in recital at Trinity Auditorium on Tuesday night, March 12. Miss Hempel's art, supplemented by her personal beauty and charming stage presence, appealed so strongly to the audience which crowded the auditorium, that encores were the order of the evening.

The program presented by the noted soprano was one in which all could find enjoyment, since its varied range offered something for many tastes in music. There was the aria, which custom says must be a part of a program to allow opportunity for musical pyrotechnics, and without which a large part of any audience would be disappointed; there were songs of strictly classic concert type; there were songs of the field and forest, with the bird notes; there were songs of simplicity, songs of the trivial and songs humorous, and they were all enjoyed hugely and applauded vigorously. There could be no possible shade of doubt in the singer's mind as to her success with a Los Angeles audience, and the audience which greeted Miss Hempel was a substantial one, and one made up of really musical people.

The audience seemed to take particular delight in the manner in which Miss Hempel took the ballad, "My Curly Headed Baby," Clutsam, and glorified the song. "When I Was Seventeen," old Swedish, was also lifted from the commonplace and made a thing beautiful by Miss Hempel's art.

Paul Eisler, who made so many friends in this vicinity when he came to us on a former visit, was warmly received by his many admirers. The pianist, besides giving Miss Hempel the very artistic support for which he is so well known, played a group of piano numbers, which thoroughly were enjoyed by the audience. Mr. Eisler, after continued applause, responded with an encore.

A return recital by these two artists will be offered on March 23, and will no doubt attract another crowded house.

Woman's Lyric Club Concert

At Trinity Auditorium on Thursday evening, March 14, before a packed house, the Woman's Lyric Club gave its second concert of the season, under the direction of J. B. Poulan. Those in attendance (the writer unfortunately had another engagement and was unable to be present) state that the concert was of unusual interest, and that the ladies of the club acquitted themselves in fine manner. Among the soloists was Marguerite Goodwin, who sang an aria from "Natoma," MacDowell's "The Robin Sings in the Apple Tree" and Mary Turner Salter's "Lamp of Love." Mrs. O. Louis Anderson sang the plantation dialect song "Since You Went Away." Helen Tappe sang the obligato to the club number, "Capri," by Bassett. In Arthur Foote's number, "Lygeia," solo parts were sung by Margaret Bryson, Mrs. Walter H. Boyd and Kie Julie Cristin. Our resident composers were generously represented on the program, and the works of Cad-

MUSICAL COURIER
man, Mrs. Botsford, Mr. Demorest and Henri Schoenfeld came in for hearty applause.

Los Angeles Notes

The Schubert Club offered a program of interest on Wednesday afternoon at the Alexandria Hotel. The artists appearing before the Coutolenc Spring Quartet; Gloria Mayne Winsor, soprano, and Homer Grun, pianist. The chief interest of the program was the presentation of two compositions of Homer Grun, the composer at the piano. Mr. Grun has written a very colorful song in the "Crimson Tulip," and in his other song, "Venus," he has achieved something quite modern and offering splendid possibilities for a singer who is able to read into the piece the type of emotion demanded.

On Saturday afternoon, Mr. and Mrs. Vernon Spencer entertained with a students' recital at their residence-studio. Mrs. Spencer played the Grieg sonata in E minor; Mrs. Halbert Thomas played Debussy's "The Gollywog's Cakewalk" and Rachmaninoff's "Ponchinnelle"; Edith Miller presented Rachmaninoff's prelude in G minor and Schumann's "The Bird as a Prophet"; Florence Davis played four short modern numbers; Lucy Gildner played "Le Cavalier Fantastique" and another Godard solo; Riva Love Weil gave numbers by Friml, Warner and Moszkowski; selections from Rachmaninoff, Sibelius and Bortkowitz were played by Margaret Wenham; the Misses Hanson, pupils of Ella Browning, were heard in solo numbers. Mrs. Brown and Mary Saxton played duets.

The Saint-Saëns Quintet Club presented a program of chamber music at the Ebene Club House on March 15. The club was assisted by Mme. Balfour. The personnel of the club is: E. H. Clark, first violin; Carroll Shirley, second violin; Carl Angeloty, viola; Michael G. Eisoff, cellist, and Will Garroway, pianist. The program was as follows: Quartet, op. 18, No. 4, Beethoven; vocal solo, "La Cigale Madrienne" (Perronet); Constance Balfour; quintet, andante and variations, op. 51 (Arensky); vocal solos—"If I Were a Bird" (Liza Lehmann), "One Golden Day" (Fay Foster), "Jean" (Gilbert Spross), "Love's Spring" (Edwin H. Clark); Constance Balfour; quintet, op. 14, Saint-Saëns.

T. A.

PORLAND, ORE.

Maud Powell, the violinist, recently gave a return recital in the Heilig Theatre. Arthur Loesser was at the piano. All soldiers in uniform were admitted at half price.

A capacity audience greeted Nellie Melba when she sang in the Heilig Theatre, March 7. Assisting the noted artist were Francis de Bourguignon, pianist; Stella Power, soprano, and Frank St. Leger, accompanist. This brilliant concert was under the management of Steers and Coman.

Portland's second annual music festival will take place on June 6, 7 and 8. The officers of the Portland Music Festival Association are William F. Woodward, president; Edward Cunningham, first vice-president; William A. Montgomery, second vice-president; Charles E. Cochran, treasurer; William R. Boone, secretary; Sidney G. Lathrop, executive secretary. Mr. Lathrop is also business manager of the Portland Symphony Orchestra and secretary of the Apollo Club.

Under the auspices of the city of Portland, Edwin Arthur Kraft, of Cleveland, Ohio, recently appeared in a series of three successful organ recitals in the Public Auditorium. Mr. Kraft, who made an excellent impression, had the able assistance of Genevieve Gilbert, soprano, of Portland. The program committee was made up of James A. Bamford, William R. Boone and Lucien E. Becker, dean of the Oregon Chapter of the American Guild of Organists.

J. R. O.

REDLANDS, CAL.

Theo Karle recently sang here under the auspices of the Spinet. He gave a delightful program which was much enjoyed. "The Crying of Water" (Campbell-Tipton) was probably his most effective number. William Stickles, as accompanist, proved master of his art.

The March Spinet recital was an enjoyable all-Chopin program, given by Mme. Lord-Wood.

A series of Thursday evening Lenten organ recitals are being given by Edith Rounds Smith at the Congregational Church. The programs are short but well chosen.

L. W. S.

SEATTLE, WASH.

Seattle is much indebted to J. W. Sayre and his management for the very successful concert of one of the foremost singers of the world—Mme. Melba—at the Hippodrome, Saturday, March 9. The huge building was filled to its capacity, hundreds being turned away, and even in a steady downpour of rain a throng waited in the streets and entrance for the doors to open. The program opened with the playing of the National Anthem by M. Bourguignon, the Belgian soldier-pianist. The great audience burst forth into loud applause when the world famous artist made her entrance. It made one realize that she still enjoys the wonderful popularity that has been hers for many years. Mme. Melba's numbers included the "Jewel Song" ("Faust"), Gounod, and two groups of lighter numbers. Accompanying Mme. Melba was her young and talented pupil and protégé, Stella Powers, who was most graciously presented to the audience by Mme. Melba. In her aria, "Una voce poco fa" ("Il Barbiere"), Rossini, her voice was most delightful, and Seattle looks forward with much pleasure to hearing the young artist many times.

M. Bourguignon gave a masterful reading of Saint-Saëns' allegro appassionata and Chopin's scherzo in B flat, also "Chanson Triste," Tschaikowsky, and Rubinstein's staccato étude. Frank St. Ledger was a most able accompanist.

Edgar C. Sherwood, of Spokane, Wash., president of the Washington State Music Teachers' Association, was a visitor in Seattle during the past week in interest of the annual convention to be held this spring at the State College of Washington in Pullman. A banquet was given in his honor Monday night, March 11.

G. G. F.

SAN DIEGO, CAL.

The Amphion Club, of this city, is enjoying a remarkable musical season. It shows signs of outgrowing the largest theatre we have. On Thursday of this week the members of this successful organization had the pleasure of listening to a recital by Theo Karle, tenor. The only criticism heard was the wish expressed by several ladies that Mr. Karle would include a little more of the brightness and hopefulness of life, all of which he has in his beautiful voice, in his programs. The one heard here was built very largely of the sorrowful emotions, possibly for the reason that Theo Karle is wonderfully young for so important an artist, and youth, for satisfactory reasons, rejoices in that of which, as a rule, it knows nothing.

Theo Karle has a splendid organ, personality and training, and should find greater rewards ahead of him. His concert was thoroughly enjoyed, and the interpolation of a popular war ballad showed that he also can reach the masses with simplicity as does one other famous tenor. He received many recalls.

Directly after his concert at the Isis Theatre he was rushed out to Camp Kearny, some sixteen miles, and sang to two audiences in Y. M. C. A. buildings during the evening, meeting with tremendous enthusiasm and appreciation, and following in the wake of Maud Powell, Mme. Schumann-Heink, Godowsky and others of the "big fellows" who are doing all they can to help the game along.

OAKLAND, CAL.

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San Francisco Symphony Concerts

The sixth and final concert of the splendid series given by the San Francisco Symphony Orchestra, under the local direction of Miss Z. W. Potter, took place in the municipal opera house on March 8, when a large and representative audience listened to a fine program, under the baton of Alfred Hertz. Mozart's E flat symphony, which headed the program, was wonderfully interpreted, Mr. Hertz having, several times, to bow his acknowledgments. Saint-Saëns' "Tarantella," op. 6, for flute, clarinet and orchestra, was much liked, the solos being in the capable hands of Emilio Puyans, flute, and Harold Randall, clarinet. Louis Persinger, concertmaster, delighted his followers by playing the Bach-Wilhelmi air for the G string, from Bach's third orchestral suite, after which came Wagner's "Dreams," which was written to the text of a song by Mathilde Wesendonck. After the intermission the remainder of the program was given up to Rimsky-Korsakoff's wonderful "Scheherazade" suite, op. 35, which fairly took one's breath in more than one climax. The inspired directing of the National Anthem by Mr. Hertz at the conclusion of the program created tumultuous and prolonged applause, as has been the case throughout the season. Probably, without exception, every season ticket holder is sorry that this remarkably fine series of concerts has come to an end; but we are hoping for another series, if war conditions permit, next season.

Art Association Concerts

The musical programs, under the direction of Maude Graham, every Sunday afternoon, at the municipal art gallery, are still maintaining a high standard of excellence; incidentally they are also proving that Oakland

has scores of talented instrumentalists and vocal artists. That these concerts are satisfying a need for music on Sundays is obvious, for often many persons are unable to find seats. The artists on March 10 were: Julia Hanlas Cochrane, violinist, and J. Francis Jones, baritone. Claire McClure officiated as accompanist. The program included "The Two Grenadiers," with violin obligato (Schubert), J. Francis Jones; "Legende," violin solo (Wieniawski), Julia H. Cochrane; "A Perfect Day" (Carrie Jacobs Bond) and "The Day Is Ended" (Bartlett), J. Francis Jones; nocturne, op. 9, No. 2 (Chopin), and "Melody" (Tschaikowsky), Julia H. Cochrane. Aaron Altman gave an interesting talk on "Impediments and Aids to the Appreciation of Paintings."

Musical Brevities

The Lakeside Ladies' Brass Band (manager, Lilian Critchley) gave a concert for the soldiers in the Y. M. C. A. at the Presidio, San Francisco, on March 15. Consuelo de Laveaga, a young Californian singer of ability, and Al. Brown gave several very acceptable vocal selections.

An organ recital, under the auspices of the music department of the technical high school, was given on the afternoon of March 10, at the Pioneer Methodist Church, by Charles F. Greenwood, assisted by Beatrice Kummer, soprano, and Clement W. Barker, organist. E. A. T.

Elizabeth Jones at Klamroth Studio

Elizabeth Jones, who holds an excellent church choir position in a suburb of Mount Vernon, as well as in a New York synagogue, sang a very interesting program at the Winfried Klamroth studio, New York, on March 7, the numbers being in Italian, French, German and English. Caldera, Sorri, Weckerlin, Tiersot, Schumann, Brahms, Grieg, Tschaikowsky, Dvorák, Old Irish songs, and two American composers, Gena Branscombe and Sidney Homer, were represented by songs and arias. Miss Jones has a voice of unusual beauty and sympathy, and was the recipient of unusual applause and appreciation from those who heard and admired her. On April 22 she will give a recital at the Princess Theatre, New York. She is the second of Mr. Klamroth's pupils to make her debut this winter, the other being Antoinette Boureau, who scored such a signal success in her recital at the same theatre on February 10.

MUSICAL COURIER READERS

Java No Music Center

Soerabaja, Java, January 9, 1918.

The Editor, Musical Courier:
I have been long in answering your favor of July 20 for which I ask your indulgence, especially, since, through the lapse of time and events, I am in a better position to state the facts you wanted to know concerning Java and its musical possibilities. Through a fairly ripe experience, covering some years here and with the best of intentions toward art and artists, I regret to say that I cannot coincide with your optimistic forecast of Java, either as a present or near future field of operation for musical artists. In the first place, only a very small number of the comparatively small European population are musical and from their support one cannot possibly make a paying proposition, however enthusiastic or grateful they may be.

Then, secondly, the critics, with but one or two exceptions, are hopelessly ignorant and malicious and the artist may be received with enthusiasm and "bravos" the night of the concert only to find himself insulted the next day by the press, which dooms him in advance wherever he is booked to appear. This is especially true of artists with daily newspaper critics of value from America and whose commendations are regarded generally as blunt and humbug. No, I consider Java hopeless and would advise all artists with financial ambitions to stay away.

And this from one who has brought to its shores a succession of such as Dufault, Mirovitch, Piastra, Katharine Goodson, and, finally, the Russian cello genius, Bogumiil Sykora. Frankly, I assure you I am done and shall never undertake any further musical missionary work.

Were matters otherwise, your co-operation would be of great value, as I fully appreciate the influence of the MUSICAL COURIER in the big musical world. As it is, I can only express my sincere regrets and disappointment over the hopelessness of the situation in Java. Thanking you for your assistance at all times, I am,

Yours very truly,
(Signed) E. BUCKER.

New York's Operatic Greatness

New York, March 16, 1918.

The Editor, Musical Courier:
The enclosed clipping from the MUSICAL COURIER struck my eye today and amused me very much:
"New York has just discovered Rimsky-Korsakoff as an opera composer. Some day it will find out that Strauss gave to the world 'Feuerzangen,' 'Ariadne auf Naxos,' and 'Guntram,' that Massenet wrote 'Cleopatra,' Saint-Saëns composed 'Henry VIII,' Offenbach created a 'Chopin,' Weingartner a 'Cain,' Enna 'The Witch,' Hugo Wolf, 'The Corregidor,' Smetana, 'Dalibor,' etc. New York is the greatest operatic center in the world and confesses it freely."

It would be impossible to overestimate the smugness, the silly self-satisfaction of our leading musical institutions. "New York is the greatest operatic center in the world and confesses it freely" expresses the situation about as neatly as it could be expressed.

It is interesting to remember that "Le Coq d'Or," by means of which New York had at last discovered that Rimsky-Korsakoff composed a few operas (fifteen, to be exact), was this composer's last opera. It was produced in 1910 in Moscow, and London and Paris heard it (in the present version) given by Diaghileff's company in 1914. Nearly three years have elapsed since its performance here. In my book, "Music After the Great War," published in 1915, I suggested that it would make a very desirable addition to the New York repertory.

It is a well understood fact that an opera house cannot produce every available opera, but in view of some recent public utterances of those most concerned which dealt with the paucity of musical material in war times, and in view of some of the operas which have recently been produced here, I should like to call attention to a few possibilities. The following list has been compiled from memory; I could probably do better if I took a little time to dig about in the books. However, I would be willing to leave it to any jury whether or not a more interesting repertory could not be arranged from this list than even the present repertory of our Broadway Temple of Music. If there is any more talk about a "paucity of good operas" I'll write one myself!

Here is the list of operas which have never been given in New York—Russian: Glinka, "Russian and Ludmilla"; "A Life for the Czar"; Moussorgsky, "La Khovanchina"; Rimsky-Korsakoff, "Sadko," "A Night in May," "Snegurochka"; "The Maid of Pekov" (more

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Operas which have never been in the repertoire of the Metropolitan Opera House but which have been heard in New York: "Pélés et Melisande," "Elektra," "Louise," "Conchita," "Isabeau," etc. Operas which have been given at the Metropolitan, but which might be revived: "Mefistofele," "Salomé," "Ariane et Barbe-Bleue," "The Barber of Seville," "La Favorita," "L'Africaine," "Werther," "Don Giovanni."

Personally I should like to see Gluck's "Alceste" and "Iphigénie en Aulide" produced, Weber's "Oberon," Cherubini's "Medea," Bellini's "Norma," Mozart's "Così fan tutte" (one of the most delightful of this composer's works), and Verdi's "Don Carlos."

Really, I find I could go on and on.

Very sincerely,
(Signed) CARL VAN VECHTEN.

About Galli-Curci

New York, January 30, 1918.

The Editor, Musical Courier:
Permit me, as one of your subscribers, to reply to the editorial of the New York Times of this morning (January 30) in regard to Galli-Curci. I think it is high time to state that for the last seven years Signora Galli-Curci has been one of the shining lights of European and South American opera houses and probably the very highest paid coloratura soprano. Very likely she can tell you why she came to the United States without an engagement and why she was not engaged by Gatti-Casazza. We are residents of Milan—have our box at La Scala and were present at the Milan debut of Galli-Curci about eight years ago at the "Du Verga" in "Rigoletto" with the tenor Vogliotti. She had a remarkable success and did not flat, although it seems she has flattened sometimes here in America, perhaps from attempting a range that do not suit the tessitura of her voice. Since this debut in Milan, her career has been one long series of triumphs. Your colleague paper, the Revista in Milan, has dedicated not columns but pages to her. My friend Boettig Valvassura, to whom I have sent many pupils for the scenes, and who taught Galli-Curci "Traviata" among other things, has had notices from all parts of the world of her pupil's great triumphs—and it remains for Chicago to discover her. Every year almost some new brilliant star appears in Italy, the land of song, but who knows about them. Not one has ever a chance to appear at the Metropolitan, even at a guest performance. The singers here so jealously bar the entrance of a possible rival that the New York public (until they hear a really great songstress) are persuaded they are hearing the best—in paying such prices they must be getting the best.

Think of our great La Scala artist, the idol of the Milanese, Riccardo Stracciari, not singing in the Metropolitan. Gatti-Casazza well knows his great fame, and value to the box office; yet he comes to New York with the Chicago Company—and according to Italian opinion, it is the most beautiful voice, the most thrilling voice, in the world today. Caruso, as a tenor, is of the same school for richness of tone. As the MUSICAL COURIER is up to date and does not hesitate to state the truth, you can use my article and name in any way you like. We have been following Galli-Curci's triumphs from the beginning of her career. Boetti-Valvassura is my personal friend and can also vouch for what I say.

Very truly yours,
(Signed) MARGARET NORRI BUJ.

MUSICIANS UNDER THE FLAG

Allen, Robert E.
Ashbaucher, Herman.
Barker, John D.
Barlow, Howard.
Barnes, H. W. B.
Beckwith, Reuben.
Bibb, Frank.
Bolman, Fred.
Boone, Manley Price.
Bowes, Charles.
Burnett, John.
Callahan, Miller.
Chamberlain, Glenn.
Clifton, Chalmers.
Cornell, Louis.
Cottingham, Howard A.
Cox, Wallace.
Dittler, Herbert.
Doering, Henri.
Elser, Maximilian.
Felber, Herman.
Firestone, Nathan.
Forner, Eugene A.
Fram, Arthur.
Frothingham, John W.
Garrabrant, Maurice.
George, Thomas.
Gothelf, Claude.
Grainger, Percy.
Granberry, George F.
Gustafson, William.
Haensel, Fitzhugh W.
Hall, Alan.
Hall, Cecil John.
Hartzell, Alfred.
Hattstaedt, John R.
Hawley, Oscar Hatch.
Heckman, Walter.
Heizer, Frederick, Jr.
Hemus, Percy.
Hillyard, Ried.
Hochstein, David.
House, Judson.
Hubbard, Havrah.
Hudson, Byron.
Jacobi, Frederick.
James, Philip.
Jones, Gomer.
Keller, Harrison.
Kernochan, Marshall.

Kraft, Arthur C.
La Belle, Guy.
Lehmann, Theodore.
Lewis, Ward.
Lindorff, Theodore.
Little, John W.
Losh, Sam.
Lowrey, Edward W.
Macbeth, Donald.
Macmillen, Francis.
McDonald, W. R.
Maier, Guy.
Meeker, Z. E.
Mitchell, Earl.
Nevin, Arthur.
Nevins, Willard Irving.
Orth, Carl.
Osberg, Elliot.
Palmer, Claude.
Peterson, Alfred C.
Pope, Van.
Potter, Harold.
Potter, Harrison.
Reynolds, Gerald.
Roentgen, Engelbert.
Rogers, Francis.
Rosanoff, Lieff.
Saurer, Harold.
Schelling, Ernest.
Schmidt, David H., Jr.
Soderquist, David A.
Sousa, John Philip.
Sowerby, Leo.
Spalding, Albert.
Stehl, Richard E.
Stiles, Vernon.
Stoessel, Albert.
Stuntz, Homer.
Taggart, A.
Taylor, Bernard U., Jr.
Trimmer, Sam.
Vail, Harris R.
Van Surdam, H. E.
Washburn, C. C.
Whitford, Homer P.
Whittaker, James.
Wiederhold, Albert.
Wille, Stewart.
Wilson, Gilbert.
Wylie, W. H., Jr.

Liefeld's "America" Pleases

Albert D. Liefeld's setting of "America," words by Samuel Francis Smith, is becoming very popular. At the first patriotic community cheer festival held in Pittsburgh at Memorial Hall, the entire audience sang the work with a vim, accompanied by the Pittsburgh Ladies' Orchestra. Mr. Liefeld, who is the director of the orchestra, was at the piano, the song leader being Mrs. Rutherford, who conducted all of the singing.

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March 28, 1918

ACROSS THE COUNTRY

Albany, N. Y.—Jascha Heifetz delighted a big audience at the Hall, the concert being one of the Franklin subscription course. So prolonged was the applause after each number that the youthful violinist returned to the stage half a dozen times to modestly bow his thanks to the crowds that cheered the gifted interpreter of Handel Wieniawski, Mozart, Schubert, Beethoven and Sarasate. He played the Wieniawski concerto in D minor exquisitely, and his other numbers were given in fine taste. André Benoit was an able accompanist. The audience included hundreds from out of town, a party coming from Syracuse and many from northern New York for the event.—A largely attended and successful concert was given at the Education Building by Charles Harrison, tenor; Lydia Vosburgh, Beulah Gaylord Young and John Louw Nelson for the benefit of the Fifty-second New York Infantry. The accompanists were Harry Alan Russell and Henrietta Gainsley Cross. Mr. Harrison was especially enjoyed.—Elizabeth St. Ives, soprano, won many friends and admirers when she appeared as soloist with the Mendelssohn Club at its benefit concert for the Red Cross.—Fred W. Kerner directed the choir of St. Paul's Lutheran Church in "The Seven Last Words," by Dubois. The soloists were Blanche Mundt, soprano; Frederick J. Maples, tenor, and Frank G. Russo, bass. Mr. Kerner was at the organ.—The annual choir concert of the Madison Avenue Reformed Church was enjoyed by an appreciative audience, many being unable to gain admission. Cowen's tuneful cantata, "The Rose Maiden," was sung. William L. Widmer, organist and choirmaster, directing. Willard D. Lawrence, a Troy cellist, assisted. The soloists were Mrs. Christian T. Martin, Georgine Theo Avery, Frederick J. Maples and C. Bertrand Race. They were in fine voice and the ensemble work was marked by fine phrasing and shading.—The Albany Choral Society will give a May festival, presenting a cantata under the direction of Fred W. Kerner.—The Harmony Club, Helen M. Sperry directing, gave a concert in the Third Reformed Church recently. Assisting were Edgar S. van Olinda, tenor, and Regina L. Held, violinist.—Alfred Hallam, director of the Albany Community Chorus, has written the music to a new song, "New York State," the words by James Reilly, of the State Architect's office. The song is dedicated to Governor Whitman, who has graciously accepted the dedication. "Standing Room Only" prevails at the Community Chorus rehearsals, directed by Mr. Hallam. A special musical feature is presented each week.

Amsterdam, N. Y.—The musicale given Thursday afternoon, March 14, by the Century Club proved to be one of the most delightful of the season. The soloist was Regina Vicarino, a coloratura soprano, well known in both opera and concert, but heard for the first time in Amsterdam. In yesterday's program Mme. Vicarino gave two florid numbers, showing to advantage the excellence of her technic and the great beauty of her topmost notes. The singer encompassed the difficulties of the mad scene from "Hamlet" with no apparent effort, the many runs and trills seeming but a natural mode of expression. The rest of the program was devoted to songs in French, English and Italian. Mme. Vicarino's French group was particularly beautiful and well chosen. Beginning with Bemberg's "Venetian Song," in which there was a breathless moment when the singer after a long sustained high C went a tone higher instead of coming down, as was expected. Then followed Faure's exquisite "After a Dream" and Chausson's delightful "Butterflies," in which Mr. Derrick particularly distinguished himself in a very difficult accompaniment. The group closed with Bachelet's "Dear Night," in which Mme. Vicarino had a chance to disclose the beauties and purity of her legato style. James G. Derrick played the accompaniments in a masterly manner.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio.—Two concerts by the New York Symphony Orchestra, Walter Damrosch conducting, drew capacity audiences to Memorial Hall on Tuesday, March 5. In the afternoon Mr. Damrosch gave a young people's concert, preceded by an intensely instructive and interesting talk about the construction of the orchestra and the compositions to be played. The 3,000 children sat as though spellbound all through the afternoon. In the evening he presented a program of an entirely different character, and it would be most difficult to say which was the more enjoyable. He chose the Brahms symphony in D minor, which was given a masterly reading. Ethel Leginska made a profound impression with the masterly interpretation of the Liszt Hungarian fantasia with orchestra. She was equal to the many demands made upon her. Her encore (for of course her audience wanted more), the military polonaise of Chopin, was given at the end of the program, in order not to spoil the continuity of the numbers scheduled.—Monday evening preceding the orchestra concerts, Prof. Otto Mees, president of the Capital University, gave a talk on "Brahms and His Second Symphony" in the Public Library auditorium. He was assisted by Mrs. Goodbread and Hazel Swann at the piano, and Mrs. Colmer, violinist.—The first community sing by the Patriotic League was held in Memorial Hall, Sunday afternoon, March 10. Gaul's "Holy City" was presented by the Columbus Community Chorus, with Cecil Fanning, Stanley Crooks, Gertrude Dobson, Ruth Brundage, Ella Nichols Hiss, Alice Williams Avery and Carl Fahl as soloists. The Ohio State University Orchestra, directed by A. R. Barrington, assisted. A talented young violinist of Cincinnati, Ruth Morris, pupil of Adolf Hahn, was warmly received and applauded when she gave a group of violin solos.—Loring Wittich has returned from New York to join the Majestic Theatre orchestra, in place of Ray Shellanbarger, who has gone to war.—At the matinee of the Women's Music Club in Memorial Hall, Tuesday afternoon, March 12, a program of Slavic music was given by the following active members of the club: Nora Wilson,

Mrs. Henry C. Lord, Alice Powers Ruth, Mrs. William C. Graham, Goldie Mede, Alice Speaks, Edna Paine Fennimore and Mary Barr Ammon.—Minnie Tracey, of Cincinnati, who teaches on Mondays in the studio of Ella May Smith, presented the following pupils in a song recital Saturday evening, March 16, in the Public Library auditorium: Gladys Hughes, Lucile Kaelin, Mrs. O. C. Ingalls, Robert Butterworth, Bernice Justice, Edna Fox Zirkel, Maude Perkins Vallance, Marguerite Hukill and Corinne Borchers.

Dayton, Ohio.—The New York Symphony Orchestra made its second appearance in Dayton this season on Sunday afternoon, March 3, in Memorial Hall. The program, which was a delightful one, was for "children and grown-ups" and Mr. Damrosch prefaced each number with explanatory remarks.—One of the most charming concerts of the season was a song recital given by Frances Alda in Memorial Hall, Monday evening, March 18. Mme. Alda, with Frank la Forge as accompanist and soloist, delighted the large audience with the beauty of her voice and her interpretations. This was the fifth Civic Music League concert.

Little Rock, Ark.—Miriam McHaney, pupil of Oskar Rust, was scheduled to give a violin recital at the Christian Temple Auditorium on Sunday afternoon, March 24, assisted by Leora Johnston, soprano; Katharine Senhausen, accompanist, and Alice Thompson, reader. Attractive looking invitations were issued by Mr. and Mrs. Edgar L. McHaney for the affair.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Madison, Wis.—An interesting little pamphlet, reprinted from the New York Metronome, on the University of Wisconsin Regimental Bands, has been issued. According to information contained therein, the first band of thirteen men was organized in 1887, when the university

military activities were confined to one battalion, the rank of the conductor at this time being known as "battalion band leader." After a period of stress, in 1891, the band was reorganized with a membership of nineteen, but no mention is made of this organization being connected with the military department. In 1912 a second band of thirty members was organized as a recruiting body for the band. After undergoing many changes in name, in 1914 the organization was known as the First Regiment Band. In the same year the military activities of the university reached such proportions that a second regiment was added, thus necessitating two bands, the latter organization being called the Second Regiment Band. In 1915 the first band included a membership of fifty-eight. The band has undertaken many extensive trips, the most pretentious of which have been through the Northwest and the Pacific Coast, where the members have been received most enthusiastically. They have played in leading parks, Western stampedes, Shriners' conventions, have traveled at sea and played at expositions. Much of the praise for the recent success of the band is due to Major Saugstad, leader of both the first and second bands. The latter organization consists mainly of freshmen and sophomores, and as they prove themselves capable they are advanced to the work of the First Regiment Band. There are approximately sixty new candidates for positions each fall. The band is not liable to Federal service and is not under the orders of the War Department, although daily reports of its activities are forwarded to Washington. However, the training received in it, together with the bandmaster's course given in the University School of Music, have enabled the band to provide many bandmasters for the service.—The First Regiment Band gives a series of winter concerts, the fifth of which was given in the university armory on Sunday, March 3, and a most enjoyable program was presented. The sixth in the series was scheduled for March 25.—Clarence Oliver Docken, who was a member of the University Band for four years, died in the service of his country in France on February 20. He graduated from the commerce course of the university in June, 1917, and enlisted in July, assisting John Jaquish in the organization of the Fifth Infantry, W. N. G. Band, of which he later became assistant band leader. Fear that the band would not be sent to France prompted him to

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For A National Conservatory of Music and Art

There is a movement on foot for the establishment of a National Conservatory of Music and Art, to be supported by the Government. The MUSICAL COURIER is in receipt of a letter from Jacob Hayman, who is interested in the success of this venture. Mr. Hayman advocates the signing of a petition to be presented in Congress for the establishment of such an institution, and very rightly declares that it is a cause which requires the full support of every musician and music lover in this country.

Mr. Hayman, who is giving much thought and effort to the work, desires volunteers in every State to co-operate with him in the mass of detail involved. Those who feel able should get into communication with Mr. Hayman at once. His address is 154 Nassau street, New York.

All who did not sign the original petition to Congress are urged to sign the form herewith appended, and to send the same to the MUSICAL COURIER, 437 Fifth avenue, New York, whence it will be forwarded to the House of Representatives, Washington, D. C.

I, the undersigned, respectfully petition Congress to pass the bill for establishing a National Conservatory of Music and Art supported by the Government.

Name

Address

City

transfer to the Quartermaster Corps two days before this contingent left Waco.

Miami, Fla.—For the benefit of the Southeastern Florida Chapter of the American Red Cross, Mr. and Mrs. Arthur Curtiss James opened their residence and spacious grounds for a lawn fete which netted approximately \$5,000 for the organization. One of the surprises which had been furnished for the evening was the singing of Azalia Hackley, the colored prima donna. The Royal Palm Orchestra and Pryor's Band furnished music throughout the evening.—On March 15, the children's department of the Miami Music Club heard an interesting program by Inez Hill, Elva Tredy, Helen Jackson, Sadie Nelson, Ida Schneider, Constance Seybold and Stanley Denzinger. During Mrs. L. B. Safford's visit to Washington, Louise Jackson, the talented pupil of Barcellos de Braga, will have charge of the organization.—On March 15, Miami audiences listened with keen appreciation to the second production of "The Messiah" under the capable direction of Charles Cushman. The soloists were P. C. Long, bass; Mrs. F. M. Hudson, contralto; Mrs. Ralph J. Powers, soprano, and Webb Hill, tenor. The chorus was well drilled and deserved especial praise.—Barcellos de Braga, Brazilian pianist and composer, will give a recital. In addition to compositions by himself, his program will include numbers by Chopin, Handel, Weber, Liszt and Schumann.

Minneapolis, Minn.—(See letter on another page.)

New Orleans, La.—Harold Bauer and Ossip Gabrilowitsch appeared in a two-piano recital on March 18 at the Athanæum under the auspices of the Philharmonic Society and scored a splendid success. It was hard to realize that two performers, instead of one, were charming the ear, so perfect was the ensemble, the tonal balance, the unity of their playing. The large audience was loath to leave the hall, so delighted was it by this unforgettable concert.—The New Orleans Symphony Orchestra gave its fourth and last concert of the season recently to a large audience. The Massenet "Phèdre" overture, Saint-Saëns' "Danse Macabre" and MacDowell's "Indian Suite" constituted the orchestral part of the program. Mrs. H. Donaldson was the soloist and sang an aria from "Samson and Delilah" and also Schubert's "Omnipotence." Both the soloist and the orchestra were most cordially received. Ernest Schuyten, the conductor, is planning elaborate programs for the coming season.—The Polyhymnia Circle gave its fifth monthly musical on March 19 at the residence of Mary V. Moloney. A feature of the delightful affair was the chorus of R. Emmet Kennedy, entitled "Elves in the Moonlight." This chorus is one of really entrancing melody and emphasizes Mr. Kennedy's great versatility. Although chiefly known as a wonderful entertainer in negro dialect, Mr. Kennedy has written many beautiful poems and songs. The director of the Circle is Theresa Cannon-Buckley and the accompanist is Mary V. Moloney.

Oakland, Cal.—(See "Music on the Pacific Slope.")
Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")
Redlands, Cal.—(See "Music on the Pacific Slope.")

Sacramento, Cal.—"Musical Art and the Songs of the People" was the subject of the lecture with illustrative numbers given by Rev. Charles Pease at Elks' Hall on February 9, under the auspices of the Saturday Club. English, Irish, Scotch, Welsh, Russian, Serbian, Japanese, Norwegian, Italian, Spanish, French, American-Indian and American-Negro songs were heard.—The four hundred and twenty-seventh recital of the Saturday Club was given by Olga Steebe, pianist, who presented a well chosen program, one which met with the hearty approbation of all those present.—Theo Karle, tenor, with William Stickler at the piano, was the artist chosen for the four hundred and twenty-ninth recital on March 7. His splendid art has made him a general favorite.—The March 9 program was rendered by William Frederick Myers, Isabelle Arndt, Oda Smith, Alma Anderson, Maude Redmon, Beatrice Joensen, Mavis Scott, Mrs. Albert Elkus, Mizpah Jackson, Mrs. L. W. Ripley, Florence Linthicum, Andrew Jovovich, with a review on the music of France and of America by Mrs. W. H. Hermitage.

San Diego, Cal.—The Amphion Club presented two local artists at their concert of March 6, Mrs. M. J. O'Toole, soprano, and Edward Schlossberg, pianist. A large audience was present. Mrs. O'Toole, who is a gifted amateur, sang with rare discretion, beautiful tone and charming manner, and contributed numbers that are seldom heard in concerts. Mr. Schlossberg has not been heard here since a year ago, during which time he has been studying with Thilo Becker, of Los Angeles, and occasionally appearing in that city. Much was looked for and much was given. He shows a poetic conception in all he plays, and is particularly adapted to the ultra modern in musical thought, distinctly appreciating the niceties and tonal nuances of this form of expression. His numbers were keenly enjoyed and he received generous applause. Mrs. Hesse accompanied in an efficient manner the singer, and in the absence of Gertrude Gilbert, who is visiting friends in the North, Loleta Rowan was a capable and kindly hostess.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Scranton, Pa.—Louis Graveure, baritone, after many persistent requests, has consented to return for a song recital at Casino Hall, April 29. He will be assisted by Bryceson Trehearne, pianist-composer.

Seattle, Wash.—(See "Music on the Pacific Slope.")

Selma, Ala.—The Selma Music Club and friends enjoyed an hour of music recently in the Y. M. C. A. when Education Day was celebrated. The address of the evening, "The Educational Value of Music," was made by A. F. Harman. Mrs. I. Cadden gave a pleasing rendition of Rachmaninoff's C sharp minor prelude, and Selmans were again given an opportunity to hear Mrs. John Creagh sing Mrs. W. C. Ward's "The Question," the accompaniment being played by the composer. Much liked was Annelu Burns' playing of a violin selection by Rachmaninoff, "Danse Hongroise." Two vocal numbers were contributed by Mrs. Joseph Dunglinson. A quartet from Verdi's "Rigo-

letto" was rendered by Mrs. W. W. Harper, Mrs. Robert Patterson, Mrs. William T. Atkins, and Edward G. Powell. The program closed with an Arensky concerto by Bella Benish and Mrs. Harper.

St. John, N. B.—An interesting recital by Odette le Fontenay, soprano, assisted by Jac Glockner, cellist, was given at the Imperial Theatre, Tuesday afternoon, March 12, under the direction of the W. H. Thorne Company, Ltd. There was a large audience present and the different numbers rendered gave much pleasure. Offenbach's "Barcarolle" from "Tales of Hoffman," with cello obligato, was given in closing by Mme. Fontenay and Mr. Glockner. By special request Mme. le Fontenay sang the "Marseillaise," which was received with enthusiasm, the audience cheering at the close.—One of the best entertainments which has been given for the soldiers and sailors was arranged and successfully carried out in the Red Triangle Club, King Square, Friday evening, March 15, by the ladies of the Loyalist Chapter, I. O. D. E. About 125 men were present. Those taking part were: Mrs. Allan McAvity, Mrs. Ryder, Kathleen Sturdee, Mary McLaren, Robert Carr, Frank Hazel, Lieut. Francis Walker of 9th Siege Battery, and Evelyn Bates, violinist, now playing a week's engagement at the Opera House. Mrs. McAvity was the accompanist for the evening, and Captain Best, of the Y. M. C. A., lately returned from the front, delivered an interesting address.

Syracuse, N. Y.—Marie Rappold, soprano of the Metropolitan Opera Company, appeared in the First Baptist Church recently under the auspices of the recital commission of the church. She was assisted by Charles M. Courboin, organist, and Raymond Wilson, pianist. Her program was interesting and much enjoyed by an appreciative audience.—Guimara Novaes, pianist, and the Paulist Choristers are two attractions soon to visit the city. The Morning Musicales bring Mme. Novaes, and the Paulist singers will give a return engagement, their first recital having been very successful. Jascha Heifetz, the violinist, is to play in the First Baptist Church, on April 19.

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AGENTS ALL OVER THE UNITED STATES AND IN AUSTRALIA

Tacoma, Wash.—The Ladies' Musical Club concert at the Tacoma Hotel introduced a pianist of exceptional ability, Mrs. E. Franklin Lewis, of Seattle. Vocal numbers by Camilla Pessemier and Anna Ethylynde Reed, of the Annie Wright Seminary, Tacoma, were delightfully given, and a violin group by Mrs. Paul Prentice completed the offerings.—The patriotic soiree given by the Fine Arts Studio Club attracted a large audience of soldiers from Camp Lewis. Hugh Winder, prominent baritone; Harold Morse Ward and L. Kingsley, of Camp Lewis, assisted on the program. Tacoma soloists were Camilla Pessemier, Eleanor Kerr and Ethel Leach.—The St. Cecilia Club held its monthly matinee musical at the house of Mrs. Orville Billings, March 8. Mrs. Paul Prentice, violinist; Mrs. McClellan Barto and Mrs. T. W. Little, vocalists, gave the solo numbers. The club met Tuesday for its last rehearsal under the baton of R. Festyn Davies, who has been transferred to Camp Fremont at Palo Alto, as camp singing director. The new director of the St. Cecilias is Ferdinand Dunkley, well known in the Northwest as a composer and concert leader.—Pupils of the music department of the Annie Wright Seminary gave a recital program, February 23, in the school auditorium.—Roland W. Hayes, of Boston, a colored tenor singer, said to be probably the finest tenor of his race, sang February 27 at the Temple of Music under the auspices of the Allen A. M. E. Church.—Catherine Weaver Hill, soprano, of Seattle, assisted with the attractive program given March 4 by the Woman's League of Tacoma. Mrs. Hill is the accomplished wife of Curtiss Hill, who is now with the United States Flying Corps in Italy.—Singing is now recognized as a necessary war equipment of the Ninety-first Division at Camp Lewis, and the men are showing fine enthusiasm and progress under their new leader, Robert Lloyd. Mr. Lloyd has taught singing to 100,000 National Army soldiers and officers, having been singing director at Niagara, Plattsburg, Camp Mills and Camp Merritt, coming from the latter camp directly here.—The community songfests at the First Baptist Church, Tacoma, held on Sunday afternoons, are well attended by the men from Camp Lewis. These community "sings" are under the direction of Ernest E. Sheppard. On Sunday, March 10, the chorus of the Ladies' Musical Club assisted with the program.

Opening the high class attractions planned for the Liberty Theatre's season of offerings at Camp Lewis, Maud Powell, violinist, appeared on Thursday evening, March 7. A varied program, including not only the standard classics, but the folk music and old familiar melodies, delighted the soldiers and civilians who crowded the theatre.—A group of prominent Seattle musicians gave a program of music at Camp Lewis—a return engagement following a concert last month by the same soloists: Mrs. S. E. Brush, soprano; Katherine Kirkwood-Ivey, contralto; Leslie Martin, baritone, and Ruth Martin, concert pianist.—The series of matinee musicales being given at the Hostess House on Sunday afternoons under the direction of Frederick W. Wallis included an interesting program March 10 in which three accomplished Tacoma soloists assisted.

Tampa, Fla.—On Friday evening, March 8, there was given in Pythian Castle Hall, a program that was unique in character and interesting in presentation. Emily Tate, former court pianist of Russia, wearing the court costume of the time of Ivan the Terrible, gave a lecture-recital on Russian folksongs and folklore, interspersed with remarks on present day conditions in Russia of timely interest. She also played several selections from representative Russian composers. Frank Graham, English dramatist, gave several readings that were vital in subject matter and patriotic in sentiment.—On March 15, the Friday Morning Musicals gave a most delightful program of chamber music, in charge of Hulda Kreher. The orchestra under Miss Kreher's efficient direction gave a most creditable performance. The club was fortunate in having as a guest Harry Goldstein, violinist, who, with Madame Saxby's able support at the piano, gave a most enjoyable reading of Beethoven's sonata in C minor. Another guest of honor was Mrs. T. Winifred Brown, a reader of recognized worth. Other numbers on the program maintained a high standard of excellence. Mrs. R. A. Ellis, representing the council of National Defense, spoke.—The juvenile department of the Friday Morning Musicals held its regular meeting Saturday morning, March 16. An interesting program in charge of Olga McIntire, was much enjoyed. Memorial resolutions for Lucile Margaret Gordon were adopted.—On Friday evening, March 15, Nellie Wells Durand concluded a series of organ recitals for the benefit of the war relief work. She was ably assisted by John Sterling, a baritone.—On Saturday evening, March 16, Mme. Scovell, Russian danseuse, presented "The Blue Moon." Much credit reflects upon Mme. Scovell for the training of over sixty amateur dancers, and for the staging.

Toronto, Canada.—The fourth chamber music concert by the Hambourg Trio (Boris Hambourg, cellist; Georges Vignetti, violinist, and Austin Conradi, pianist) drew a large and highly pleased audience. The chief concerted number was Mozart's refined and ever new trio in G major, and it received at the hands of this excellent organization a simple, classic and wholesomely refreshing performance. Mr. Conradi later appeared in several piano solos, and gave further evidence of his sterling qualities as a pianist, in his virile playing of MacDowell's "Keltic" sonata; a Bach-Liszt prelude and fugue, and compositions by Schumann, Arensky and others.—On March 4 an exceedingly large audience assembled in Massey Hall to hear the phenomenally gifted Heifetz in a violin recital, his first appearance in Toronto. As is well known to MUSICAL COURIER readers, this youth is an already mature and highly finished artist, who accomplishes wonders on the violin, and with amazing ease. He has faultless technic, superb bowing, a gorgeously warm tone, and a fanciful flight of intellectual genius. His calm dignity and refined modesty, as he plays without affectation of any kind, were likewise assuring and of compelling interest. His accompanist, Andre Benoit, was admirable.—March 6. Winifred Parker, contralto, gave a song recital, and achieved excellent success. Her style is gracious, her voice of real warmth and purity, and her enunciation excellent. Boris

Hambourg played several cello solos in so finished and poetic a manner as to create an enthusiastic desire for additional numbers. Sig. Carboni, Miss Parker's teacher, played her accompaniments. On the same evening Gladys Jones, a Welsh soprano with a fine range of voice, and of good quality, gave a song recital when she had the assistance of Mrs. Valborg Zollner-Kinghorn, a gifted Toronto pianist.—A large audience attended a concert given by graduate and undergraduate pupils of the Toronto Conservatory of Music, Dr. A. S. Vogt, of Mendelssohn Choir fame, director. The many talented and well taught students gave abundant proof of the excellent work done at this well known Canadian institution. In piano and violin playing and singing the students acquitted themselves admirably, much art being displayed. Teachers represented were: Piano, Viggo Kihl, Paul Wells, Ernest Seitz; violin, Mrs. Adamson, Frank E. Blachford; singing, David Dick Slater, M. M. Stevenson, Dalton Baker, Dr. Ham, and H. Ethel Shepherd.—On Thursday evening, March 7, the third symphony concert by the Toronto Symphony Orchestra, Frank S. Weisman, conductor, was given, and again attracted a large audience. The numbers were carefully presented, the players constantly showing enthusiasm, and zealous care to reveal the musical characteristics as interpreted by their talented conductor. Arthur Middleton, baritone, was the soloist, and his singing met with significant appreciation. Gifted with an excellent voice, and having a fine tone production, his singing elicited much applause, and he was obliged to give several encores.

Waterbury, Conn.—Buckingham Hall, considered one of the finest concert auditoriums in the State, was destroyed Thursday, March 14, in a fire which threatened the entire building in which the hall is located. During the past few years, Waterbury audiences have heard some of the best known musical artists in the country in this hall, which has often been commented on by musical authorities for its wonderful acoustic properties. The hall contained a very fine organ, which was also destroyed. Mischa Elman, Russian violinist, who was scheduled to give a concert in Buckingham Hall, Friday, March 15, the night after the fire, refused to play in Temple Hall, a smaller auditorium, which was quickly acquired for him, because of its size. It is said that he will come to Waterbury on a later date.

Wilkesbarre, Pa.—Guimara Novaes, pianist, and Eddy Brown, violinist, with L. T. Grunberg at the piano for Mr. Brown, were the artists for the seventh of the Irem Temple concerts. They received a tremendous ovation and gave delight to every one.—George Sheeder, violinist, assisted at the services at the First M. E. Church March 17.—Rue Brown has given up her concert tour and is resting at her home in Pittston. Her voice is mezzo-soprano of warm, clear quality.—The Community Chorus, organized by the Civic Club, is meeting with great success. It fills a long felt want and no doubt will become more and more a local necessity. Dr. J. Fowler-Richardson is conductor and William G. Davies the efficient accompanist.

Worcester, Mass.—In spite of the raging snow-storm every available seat in Mechanics' Hall was occupied on Sunday night, March 10, when the Paulist Choristers gave a concert. Particularly fine was the unaccompanied rendition of some of the Russian works, which have in them all the mysticism of the East. Master Probst, the twelve-year-old soprano, gave Father Finn's arrangement of "The Mocking Bird" and pleased the audience greatly. Mr. Dunford gave a bass aria and a patriotic song and was well received. Parnell Egan, tenor, was heard in Handel's "Where'er You Walk," and as an encore sang "Sweet Genevieve."

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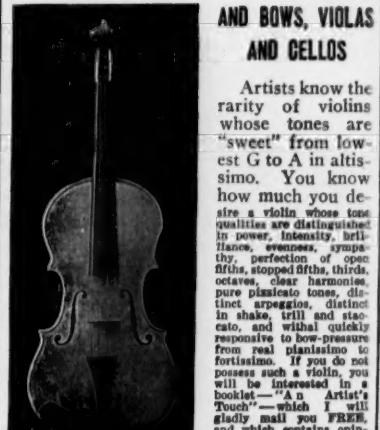
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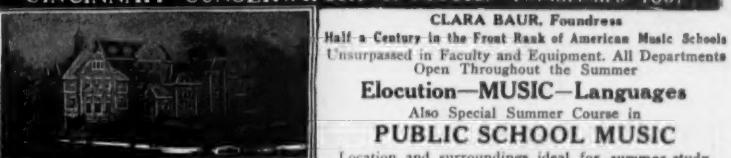
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